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BOOK OF ETIQUETTE AND CEREMONIAL

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BOOK OF ETIQUETTE AND CEREMONIAL

TRANSLATED FROM THE CHINESE
WITH INTRODUCTION, NOTES AND PLANS

BY

JOHN STEELE, M.A., D.Lit.

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THE I-LI,

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BOOK OF ETIQUETTE AND CEREMONIAL

CHAPTER XXI

THE AUDIENCE

1. *Recompensing the Mission for the Toils of the Way.*

(*a*) In the ceremonial of the audience,

(*b*) When the visiting Prince arrives at the suburb[1] of the capital,

(*c*) The Emperor sends a messenger,[2] in the skin cap suit, with a round jewel, to recompense the Prince for the toils of the way.[3] His Highness the Marquis dons a similar dress, and meets the messenger outside the door curtain,[4] with two bows.

(*d*) The messenger does not bow in reply, but, holding the jewel, proceeds along with the Marquis to the steps with the customary three bows. As he is a royal messenger, he does not yield precedence at the steps, but goes up first and takes his stand, facing south. His Highness ascends to receive the Emperor's message, and, descending, kowtows twice. Then, going up again, he receives the jewel.[5]

(*e*) The messenger turns to the left and stands, facing east. His Highness then returns the jewel,

which the messenger receives. He descends and kowtows twice, after which the messenger leaves.

(*f*) His Highness stays the messenger, who enters and ascends the hall, His Highness and he yielding precedence, and the Marquis going up first and handing a body-rest to the messenger with a bow, he taking it, setting it down, and bowing.

(*g*) Then the Marquis gives rolls of silk and a team of horses to the messenger, who bows twice in receiving them, His Highness bowing twice as he asks him to receive the presents.

(*h*) The messenger goes down, and taking the bridle of the left outside horse, leads it away, the others following. His Highness escorts him outside the door, bows twice, and immediately follows him to go to court.

2. *Assigning the Quarters.*

(*a*) The Son of Heaven assigns the Marquis his quarters,

(*b*) Saying, "My paternal uncle,[6] you have come to the place of empire in accordance with the Emperor's command, so I assign you quarters to live in."

(*c*) His Highness then kowtows twice.

(*d*) He rewards the messenger, who takes him to his lodging, with rolls of silk and a team of horses.

3. *Apprising the Visitor of the Day for the Audience.*

(*a*) The Son of Heaven sends a great officer to apprise him, saying: "The Emperor says, On such and such a day, under the leadership of my paternal uncle, we shall enter upon consideration of our business."

(*b*) His Highness then kowtows twice.

4. *The Waiting-Rooms*[7] *provided at Court.*

When the feudal lords come to court, a waiting-room is assigned to each within the palace. For those of the same surname with the Emperor, these face west, and are graded from the north; but for those of a different surname, they face east, and are also graded from the north.

5. *Laying a Present at the Shrine.*

His Highness, in dress clothes and cap,[8] lays down a present[9] before the tablet of his Emperor's deceased father.

6. *The Ceremony of the Audience.*

(*a*) The Marquis mounts a black chariot,[10] on which are fixed his dragon banner and his bow in its case. When he reaches the court he carries the symbol of rank in its case.

(*b*) The Son of Heaven has the battle-axe head screen[11] set between the door and window of the room, and in front of it is laid his mat, with a body-rest on either end.[12]

(*c*) The Emperor, in his dragon robe, stands with his back to the screen.

(*d*) A *se-fu*[13] receives the message from the Marquis and communicates it to the Son of Heaven.

(*e*) On hearing it, the Son of Heaven says: "This is none other than my paternal uncle come in person, and I, the solitary one, will congratulate him. Let him enter, and the solitary one will receive him and his mission."

(*f*) His Highness then enters by the right of the door, and, sitting, lays down his jade symbol and kowtows twice.

(*g*) The usher then announces that the Emperor will receive the symbol.

(*h*) Then His Highness the Marquis sits down, and, taking the symbol, ascends to the hall and delivers himself of his message. The Emperor receives the symbol, and the Marquis, descending the steps, faces north and kowtows twice. The usher then invites him to go up, and he ascends and completes his reverence, going out thereafter.

7. *The Triple Presentation at the Audience.*

(*a*) The presents given on the three occasions[14] of presenting gifts at the audience are in all cases rolls of silk with round ornaments of jade. The things laid in the court are such as are produced[15] in the State to which the Marquis belongs.

(*b*) His Highness carries in his hands the rolls of silk, and leads the leader of the team of horses, the other nine following. The horses are set in the centre of the court, graded from the west, and then the Marquis lays down the silks and kowtows twice.

(*c*) Then the usher says, on the Emperor's behalf: "I, the solitary one, will receive them."

(*d*) His Highness then goes up and makes his communication. The Emperor lays his hand on the jade, but does not take it, and then His Highness descends by the west steps, and, standing with his face to the east, hands the silks to the steward, and kowtows twice in front of the west steps. He then rises and conducts the horse out, and delivers it to the Emperor's servants, the other horses following.

(*e*) Thus the business comes to an end.

8. *Reporting His Misdeeds and Waiting Judgment on Them.*

(*a*) His Highness bares his right arm[16] to the flesh, at the east of the temple door. Then he enters by the

right of the door, faces north, and, standing, states what are the things in his conduct of the government of his State which he considers deserving of blame. This being done, he awaits the Emperor's judgment on them.

(*b*) The usher recites these to the Son of Heaven, and the latter declines the honour of having such a confession made to him, and says: "There is nothing blameworthy in my paternal uncle's conduct of his affairs. Let him return to his State in peace." Thereupon His Highness kowtows twice.

9. *The Emperor Refreshes Him for His Toils.*

The Marquis then goes to the outside of the door screen, and proceeding to the west of the door, draws on his coat, and enters by the left side, and stands, facing north. Then the Emperor refreshes him for his toils, and he kowtows twice. On the usher inviting him to ascend, he goes up and completes his reverence, after which he descends and goes out.

10. *The Gift of a Carriage and Robes.*

(*a*) The Son of Heaven makes a gift to the Marquis of a carriage and robes. These he meets outside the outer gate of his quarters, and bows twice in acknowledgment of them.

(*b*) The carriage is set out first, with its front to the west. Then behind it are the steeds, four in number. The precious things presented along with it are not of any fixed number, and are placed to the south of the carriage.

(*c*) One of the ducal ministers then places the clothes to be presented in a basket, setting the imperial letter on the top of them; and ascending by the west

steps, he faces east, the grand recorder being on his right.

(*d*) His Highness the Marquis ascends and stands, facing west, while the recorder reads the letter.

(*e*) Then His Highness goes down and kowtows twice between the steps, with his face to the north.

(*f*) He ascends and completes his reverence,

(*g*) And the grand recorder lays the letter on the clothes, and His Highness receives them.

(*h*) Thereafter the messengers make to go away, and the Marquis escorts them out, bowing twice and making presents to them as follows: the Duke who brought the clothes gets a bundle of silks and four horses; the grand recorder and the usher get presents of like value with those given to the Duke.

11. *Forms of Address, and the Ceremonial Subsequent to the Audience.*

(*a*) The ruler of a great State, whose surname is the same as that of the Emperor, is addressed as Paternal Elder Uncle. If he be of a different surname, he is called Maternal Elder Uncle. If the visitor be ruler of a small State, and of the Emperor's surname, he is called Paternal Younger Uncle. If his surname be different, he is called Maternal Younger Uncle.

(*b*) After the various feastings His Highness returns home.

12. *The Ceremonial of the Great Audience.*

(*a*) For the audience of all the feudal Dukes with the Son of Heaven an enclosure is prepared, three hundred paces in circumference, and having four gates. Within is a raised platform twelve *hsun* in circum-

ference, and 4 feet high, with the Brilliant Ark[17] on top.

(*b*) This Brilliant Ark is of wood, 4 feet square, and coloured as follows: on the east azure, on the south red, on the west white, on the north black, on the top dark purple, and on the bottom yellow. Six jewels are set on it. Above is a great jade symbol, and below a round one. On the south is the half symbol, on the west a tiger-shaped jewel, on the north a semi-circular jewel, and on the east another great symbol.

(*c*) The chiefs of the various suites carry their rulers' banners and set them in the enclosure, grading from the left. The Dukes, Marquises, Earls, Viscounts, and Barons then go and stand by their respective banners.

(*d*) Four heralds are appointed to act as ushers.

(*e*) The Son of Heaven mounts his jade carriage drawn by dragon-like horses, on which is displayed the great standard with the likenesses of the sun and moon upon it, along with dragons ascending and descending. In this he goes to worship the sun outside the east gate. He then returns and offers sacrifice to the Brilliant Ark.

(*f*) He makes an offering to the sun outside the south gate, to the moon and the four great rivers[18] outside the north gate, and to the mountains, streams, and notable peaks outside the west gate.

(*g*) In sacrificing to heaven he burns the victim on a pile of firewood; when to the hills and famous peaks, he elevates the victim. In sacrificing to the streams, he steeps the victim in water, and buries it in the ground when sacrificing to the earth.[19]

13. *Three Notes.*

1. *The Body-Rests.*

The body-rests are placed in readiness in the eas side-hall.

2. *The Carriages.*

Inferior carriages are prohibited from entering the palace gate.

3. *The Laying Down of the Symbol.*

The jade symbol is laid down upon its own wrapper.

CHAPTER XXII

MOURNING GARMENTS
(PART I.)

1. *The Three Years' Untrimmed Mourning.*

(*a*) THIS mourning dress consists of an untrimmed sackcloth coat and skirt, fillets of the female nettle hemp, a staff, a twisted girdle, a hat whose hat-string is of cord, and rush shoes.

(*b*) The commentary says, Why "untrimmed"? Because it is not hemmed.

(*c*) The hempen fillet is made from the plant when it is old, and has sprouted a second time, and thus is ill-favoured. The head-band is a span thick, and has the roots hanging down on the left, and the waist fillet a fifth smaller.

(*d*) The head fillet for the trimmed mourning is as thick as the waist fillet for the untrimmed, and the waist fillet a fifth smaller. The head fillet for the *ta-kung* mourning is of the same thickness as the waist fillet for the trimmed mourning, and the waist fillet a fifth less. The head fillet for the *hsiao-kung* mourning is the same thickness as the waist fillet for the *ta-kung* mourning, and the waist fillet a fifth smaller. Then the head fillet for the *ssŭ-ma* mourning is the same thickness as the waist fillet for the *hsiao-kung* mourning, and its waist fillet a fifth smaller.

(*e*) The staff that goes with the hempen mourning is of bamboo, and the pared-off staff of dryandria. They are both made long enough to reach as high as the wearer's breast, and both are held with the root end down.

(*f*) What is the meaning of the staff? It is a symbol of office. Why does one carry a staff when holding no office? To give him an air of authority. If a man without authority should carry a staff, what is the reason? To support him in weakness. Then why does a young lad not carry a staff? Because he is not subject to weakness. And why does a young woman not carry it? For the same reason.

(*g*) The rope girdle is of twisted cord.

(*h*) The hat has a string of cord of a single strand made fast to the right side. The cloth of which the hat is made is of six sets of eighty threads to the set, and is finished off with the edges outside the band. The cloth is bleached, but has no fulling of lime put into it. The cloth for the coat and skirt is of three sets of threads only.

(*i*) The mourning shoes are made of either of two kinds of rushes, with the ends exposed.

(*j*) The principal mourner lives in a booth built of branches leant against the house. He sleeps on straw and pillows his head on a clod.

(*k*) He wails day and night, with no set times.[1]

(*l*) For food he sups up congee, made twice a day, morning and evening, with one handful of grain.

(*m*) He does not put off the head or waist fillet when he sleeps.

(*n*) After the sacrifices of repose,[2] he cuts a hole in the side of the booth and fits lintel and door-posts to it. He lays a mat over the straw, and sleeps on this.

For food he eats coarse rice, and has water for his drinking. He wails once in the morning and once at night only.

(*o*) When he assumes the raw-silk hat, at the end of the first year of mourning, he lodges in a structure called the "outer sleeping apartment",[3] and eats for the first time vegetables and fruit, partaking also of his ordinary food. No definite times are then prescribed for his wailing.

(*p*) This mourning is worn for a father.

(*q*) The commentary says, Why? Because the father is the most honourable person in the family.[4]

(*r*) The feudal lords wear it for the Son of Heaven.

(*s*) The commentary asks, Why? Because he is the most honourable person in the empire.

(*t*) Ministers wear it for their ruler.[5]

(*u*) The commentary says, The ruler is the most honourable person in his domain.

(*v*) A father wears it for his heir.

(*w*) The commentary asks, Why? Because he is the proper representative of those who have preceded him in the line. It also lays emphasis on what is involved in the father's transmission of the patriarchal right to his posterity.[6] A son other than the heir does not have this mourning worn for him, as he does not succeed his ancestors.

(*x*) A man wears it for the person whom he has adopted to succeed him.

(*y*) The commentary says, This is because he has received a place in the succession, and so is entitled to have the deepest grade of mourning worn for him.

(*z*) What is the qualification that one must possess to be thus adopted? He must be in the same family line as the man himself.

(*aa*) Who may be called on to take up the succession to another? Anyone but the direct heir.

(*bb*) The adopted heir wears mourning for the grandparents of the man whom he succeeds, and for his wife, his wife's father, mother, and brothers, and the children of these last. In all these cases he acts as if he were the regular son.

(*cc*) A wife wears this mourning for her husband.

(*dd*) The commentary says, The husband is the most honourable person in the marital relationship.

(*ee*) A concubine wears it for her lord and master.

(*ff*) The commentary says, The lord is the most honourable person in this relationship.

(*gg*) If a daughter be still at home,[7] she wears it for her father.

(*hh*) Women use a grass-cloth binder to wrap round the head, and a hairpin of fine bamboo.[8] They let the hair down, and wear the untrimmed coat for three years.

(*ii*) The commentary says that, The binder for the hair[9] is made of cloth woven with six sets of threads, and is 6 inches long. The bamboo hairpin is 1 foot long, while the hairpin worn with ordinary dress is 1 foot 2 inches in length.

(*jj*) If a girl after marriage returns to her father's house,[10] she wears this mourning for her father.

(*kk*) The general body of retainers of the ducal and other ministers and of the great officers wear the cloth girdle, and string-made shoes in mourning for their lord.

(*ll*) The commentary says that, In the case of a duke, a minister, and a great officer, the major

domo and the officers of the household are reckoned the superior retainers, while the rest are called retainers simply. The character *chun* in the last paragraph means anyone who has a domain. The body of retainers in the paragraph are those who carry no staff in going to their places at the mourning. The retainers of the presence[11] wear the same mourning dress as their new lord. The string-made shoes are mourning shoes made from twisted rushes.

2. *The Trimmed Sackcloth Mourning.*

(*a*) This consists of a coarse hempen coat and skirt trimmed. The fillet is of male hemp, the hat having strings of grass-cloth. The staff carried is pared at the end. The girdle is of cloth, and the shoes are of coarse texture. It is worn for three years.

(*b*) The commentary says, Why is it called "trimmed"? Because it is hemmed. The "male hemp"[12] is the *hsi* hemp. In the male hemp fillet the roots are on the right side and project above. The hat belongs to the *ta-kung* dress. The shoes of coarse texture, are of rushes[13] twisted into strings.

(*c*) If the father be already dead, it is worn for the mother.[14]

(*d*) A son mourns for his stepmother[15] as he does for his mother.

(*e*) The commentary asks, Why? Because she is the mate of his father, as was his own mother, so a filial son will not dare to draw any distinction between them.

(*f*) A son mourns his foster-mother as he does his own mother.

(*g*) The commentary says, What is a foster-mother? A concubine can claim no child as her own, in the same way as her child cannot claim her as his mother. The father orders the concubine to regard the child as her son, and to the son he says, "Regard this woman as your mother." Thus while she is alive she nourishes him, and so he wholly regards her body as if it were that of his mother. So when she dies he mourns her three years as he would his own mother. By so doing he is paying respect to his father's commands.

(*h*) A mother wears this mourning for the heir.

(*i*) The commentary says, Why? Because what the father does not diminish the mother dares not diminish either.

CHAPTER XXIII

MOURNING GARMENTS
(PART II.)

1. *The Trimmed Mourning with the Staff.*

(*a*) THIS mourning consists of a sackcloth coat and skirt trimmed at the edges. The fillet is of male nettle hemp, and the hat is fitted with cloth strings. The staff is pared at the end. The hat itself is of cloth, and the shoes are of openwork. This mourning is worn for a year.

(*b*) The commentary says, There are those who ask what hat is worn. For the trimmed and the *ta-kung* mourning the texture of the hat of the deeper mourning decides the texture of the skirt in the grade below; but for the *ssŭ-ma* and *hsiao-kung* mourning the hat and the coat are of the same texture. The cloth for the girdle and the hairband are the same as that for the hat.

(*c*) While the father is still alive this mourning is assumed on the death of the mother.

(*d*) The commentary asks, Why? As a sign of inferiority. While the most honourable person in the marriage relationship is still alive, the son does not dare to exhibit to the full the respect he feels privately for his mother. The father shall abstain from taking another wife for three years,

however, as an indication that he appreciates the feelings of his son in this matter.

(*e*) A husband wears it for his wife.

(*f*) The commentary asks, Why? Because the wife's relationship to him is the closest possible.

(*g*) The son of a divorced wife wears it for his mother.

(*h*) The commentary says, While this is so, the son does not wear mourning for his father- and mother-in-law. The commentary also says, Since the relationship with these people is at an end, the rules of mourning do not apply. Only they are relatives, within the scope of the rules, who are connected by some bond of relationship.

(*i*) If the son of the divorced wife have been appointed by the father as his successor, then he does not wear mourning for his mother.[1]

(*j*) The commentary says, He is one with the most honourable in the relationship, and so does not dare to wear mourning for one who is connected with him by a merely private bond.

(*k*) If the father have died, and his stepmother have married again, the children who follow her to her new home wear this mourning for her when she dies, as an act of grace.

(*l*) The commentary says, Why? In acknowledgment of her love for them to the end.

2. *The Year of Trimmed Mourning without the Staff.*

(*a*) The trimmed mourning without the staff, and with hempen shoes,

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(*b*) Is worn for the grandfather and grandmother.[2]

(*c*) The commentary says, Why? Because they are the most honourable in that generation.

(*d*) It is worn for elder and younger paternal uncles and their wives.

(*e*) The commentary says, Why? Because they are one with the father, who is the most honourable in the family.

(*f*) Then why for nephews? Because while they are connected collaterally with the most honourable in the family, there is no sufficient reason for adding to the honour given them, and so this mourning is worn for them as an act of grace.

(*g*) Father and son, husband and wife, and elder and younger brothers, are of one flesh, and so father and son are as head and feet; husband and wife are as two halves of one trunk[3]; and the brothers in the family may be likened to the four limbs, all in the one body.

(*h*) Therefore in theory brothers should not be separated. But if they are separated, it is in order to distinguish between the duties peculiar to the several children. If children do not observe the duties they individually owe to their own parents, they do not fulfil their duties as children. For that reason there are the east, west, south, and north residences, in which the different branches of the household reside, while having their resources in common. If any have a superabundance, it goes into the family stock; and if any are in want, their needs are supplied from the same source.

(*i*) Why is this mourning worn for older and

younger paternal aunts? They owe it to their husband's name which they bear.

(*j*) The son in the succession of a great officer wears it for his wife.

(*k*) The commentary asks, Why? Because the mourning the father does not diminish the son does not dare to diminish. Why is the staff not carried in this case? He does not carry it for his wife while his father is alive.

(*l*) A man wears it for his brothers.

(*m*) For all his sons except his heir.

(*n*) And for his nephews and unmarried nieces.

(*o*) The commentary asks, Why? As an act of grace.

(*p*) The son of a great officer, by his concubine, wears it for his brothers, elder or younger, by the wife.

(*q*) The commentary asks, Why? Because the son does not dare diminish the mourning that his father does not diminish.

(*r*) A man wears it for his grandson in the succession.

(*s*) The commentary asks, Why? Because he does not dare diminish the honour due to his direct descendant. If the son who will be his successor be alive, but the grandson dead, then he wears the same mourning for the grandson's wife.

(*t*) One who has been adopted as the successor to another wears this mourning for his own father and mother as an act of grace.

(*u*) The commentary says, Why? Because he cannot wear the untrimmed mourning for two fathers. Why not? Because when he assumes

the responsibility of rendering full honours to the head of the family, he must diminish the honour paid to a smaller head.

(*v*) When the man is spoken of as being the successor of another in the preceding paragraph, who is indicated as the man he succeeds? The great head of the family.[4] Why should it be the successor of the great head that is indicated? Because he is set over all the other persons of honour in the family. The birds and the beasts know their mothers, but not their fathers. Savages will say to you, How could you reckon any difference in honour between my father and my mother? Civilized people who live within the bounds of settled government are familiar with the custom of paying reverence to the dead father. Officials and scholarly men carry this reverence to the deceased grandfather. The feudal lords extend it a step farther and pay reverence to the ancestor who first held this office in their line. The Son of Heaven extends this reverence to the original mythical ancestor, from whom his line derives. In the case of those of high rank, their yielding of respect extends up their line; while with those in lower positions, the respect is paid down the line of descent. The great head of the family controls all who are of honour in the family; and, moreover, it is he who binds the different branches into one corporate entity. For this reason the office of great head of the family should not be allowed to lapse, and so any member of any of the collateral branches will, if necessary, give one of his sons who is neither the heir to his position, nor the successor in his line, to be

adopted as successor to the great head of the family. His own successor in his particular line cannot be sent to succeed the great head.

(*w*) A married daughter wears it for her father and mother, and for him among her brothers who succeeds her father.

(*x*) The commentary says, Why? Because a woman cannot wear the untrimmed mourning for two people. Why? Because there are three persons to whom she owes allegiance, and in whose case she has no power of choice. Before marriage she obeys her father, after marriage her husband, and when he is dead, her son. So the father is Heaven to his child as the husband is to his wife. Thus, to say that a woman cannot wear the untrimmed mourning for two people is equivalent to saying that she cannot share her allegiance between two Heavens. A woman cannot yield the supreme honour to two people.

(*y*) Then why is this mourning worn by her, for him among her brothers who is her father's successor? Because, although the woman has left the family,[5] she must have a family head to whom she may turn, and this is in her case the smaller head of the family, so she observes a year's mourning for him.

(*z*) If he live with his stepfather, a son observes this mourning for him.

(*aa*) The commentary says, Why? The commentary says, If at the time of the husband's death the wife be young[6] and the child of tender years,[7] should the child have no relative[8] for whom he would wear the *ta-kung* mourning, to bring him up, then he may accompany his mother

to the house of her new husband. Then if this man have no relative for whom he would wear the *ta-kung* mourning, and should share his inheritance, he uses his means to build a temple for the boy's use outside the door of his own house, and conducts him to it at the proper season each year to sacrifice. The wife, however, dares not take any part in this. If he thus performs the part of a stepfather, the stepson who lived with him wears this mourning for him when he dies, but for three months, instead of the statutory year, if they have afterwards lived apart. They must first, however, have lived together, to establish a bond of union, before they can be said to have "lived apart."

(*bb*) A wife wears it for her husband's lord.

(*cc*) The commentary says, Why? Following the mourning worn by her husband, but a grade lower.

(*dd*) It is worn for an older or younger paternal aunt, or a married daughter who, having died, has no child left to act as manager for her. In the case of the aunts it is an act of grace.

(*ee*) The commentary says, "No manager" means no one to perform the sacrifices to her spirit. Why this mourning, then? Because she has no manager of these sacrifices.

(*ff*) A man wears it for his lord's father and mother, wife, eldest son, and grandfather and grandmother.

(*gg*) The commentary asks, Why? Following a grade lower down the mourning worn by the ruler. The Prince wears the untrimmed mourning for his father, mother, and eldest son. The

lady is a "lesser lordship." If his father by reason of death did not take up the succession, and the son succeeds the grandfather, then the son wears the untrimmed mourning for the man he succeeds.

(*hh*) A concubine wears this mourning for her lord's wife.

(*ii*) The commentary asks, Why? Because a concubine gives the same service to her lord's wife as a woman does to her father- and mother-in-law.[9]

(*jj*) A woman wears it for her father- and mother-in-law.

(*kk*) The commentary asks, Why? Following, but one grade lower, the mourning worn by her husband.

(*ll*) A woman wears it for her husband's nephews.

(*mm*) The commentary asks, Why? As an act of grace.

(*nn*) The concubine of a Duke or great officer wears it for her son.

(*oo*) The commentary asks, Why? Because a concubine is not as is a wife, of one body with her lord. She obtains her connection with him through her child.

(*pp*) A daughter married or unmarried wears it for her grandfather and grandmother.

(*qq*) The commentary says, Why? Because she dare not diminish the honour due to her grandparents.

(*rr*) The son of a great officer wears it for his older and younger paternal uncles and their wives, for their children, for his elder and younger brothers and their

children, for his married aunts and own married daughters if they have no "manager," and the great officer's titled lady. In all these cases, except those of the children, it is worn by obligation, and not as an act of grace.

(*ss*) The commentary says, This great officer is one whose son is also a great officer. The "titled lady" is the wife of the great officer. "No manager" indicates the circumstances of the titled lady who has no one to perform the sacrifices to her spirit. What is meant by saying that only the mourning for the children is an act of grace? A married daughter wears this mourning for her father and mother, and this is not called an act of grace. So the mourning for the rest of the children is called an act of grace. Why in all these cases is it worn for a year? Because of the principle, that what a father does not diminish the son dares not. Why does not a great officer diminish the mourning for his titled lady? Because as the great officer receives distinguished attention in the court, so his wife receives respect in the family.

(*tt*) A great officer wears this mourning for his grandparents and their grandson in the line of succession, if these are of the rank of ordinary officers.

(*uu*) The commentary asks, Why? Because the great officer dares not diminish the honour due to his grandparents and their direct descendant.

(*vv*) From the concubine of a Duke to the concubine of an ordinary officer, all such women wear this mourning for their parents.

(*ww*) The commentary asks, Why? Because, since the concubine cannot hope to be of one body with her lord, she maintains connection with her parents.

3. *The Trimmed Mourning Worn for Three Months.*

(*a*) The coarse sackcloth skirt is trimmed at the edges, and the fillet is of male nettle hemp. There is no other mourning worn when this has been put off.

(*b*) A ruling Duke who has gone into exile in another State wears it for the ruler in whose State he lives.

(*c*) The commentary says, What is "a Duke who has gone into exile?" He is a ruler who has lost his territory. Why does he wear this mourning for the ruler for three months? In order to be in keeping with the people of the State.

(*d*) The men and women of the family wear it for the son who is in the succession of the great head of the family, and for his mother and wife.

(*e*) The commentary says, Why for them? Because by so doing they honour the ancestor, and therefore reverence the family head. The reverence for the family head is based on the honour given to the ancestors. While the mother of the son is alive, the mourning is not worn for his wife.

(*f*) It is also worn for the late ruler, his mother and his wife.

(*g*) The commentary says, Who speak of the "late" ruler? Only those who held office under

him. Why wear this mourning for him? To be in keeping with the rest of the people. Then the mother and wife of the ruler are "inferior lordships," so to speak.

(*h*) The people wear it for the Prince of the State.

(*i*) When a great officer is abroad,[10] his wife and eldest son wear it for the late ruler of the State.

(*j*) The commentary says, Why? Because in the case of the wife she is one of the people, and the son has not yet followed his father abroad.

(*k*) A man wears it for his stepfather if he has not been living with him.

(*l*) And for his great-grandparents.

(*m*) The commentary says, Why? Because the *hsiao-kung* mourning is worn for brothers, and he does not dare wear it for the two most honourable members in that generation of the family.

(*n*) The great officer wears it in the case of the death of his son who was successor to the great head of the family.

(*o*) The commentary asks, Why? Because the great officer will not belittle the family head.

(*p*) A man wears it for his late ruler.

(*q*) The commentary says, Why does a great officer do this? Because when the great officer quits the State the Prince sweeps away his ancestral temple. What is meant by "being in keeping with the people" when it is said of this great officer? It is said because, as he left the State for a righteous reason, he is not regarded as wholly cut off from his connection with the State.

(*r*) With regard to mourning, a man treats his great-grandfather, who has been an ordinary officer, and his wife as if they were ordinary people.

(*s*) The commentary says, Why wear this mourning for them? Because a great officer does not dare to diminish the mourning due to his ancestors.

(*t*) A married or an unmarried daughter wears this mourning for her grandparents.

(*u*) The commentary says, By "married" is meant married into a great officer's family. "Unmarried" means a girl who has already reached maturity. Why this mourning? Because she does not dare reduce the mourning due to her ancestors.

CHAPTER XXIV

MOURNING GARMENTS
(PART III.)

1. *The* Ta-kung *Worn for Early Death, for Nine or Seven Months' Mourning.*

(*a*) THE *ta-kung* mourning consists of a grass-cloth coat and skirt, and male hemp nettle fillet. There is no other mourning to follow this.

(*b*) It is worn for a child, boy or girl, who has died in mature or middle youth.[1]

(*c*) The commentary asks, Why? Because he has not yet reached maturity. Why does no other mourning follow this? Because in mourning for an adult the details of changing and putting off mourning are taken account of, but not in the case of one who has not yet reached adult age. Therefore there are no streamers in the fillet worn for one who has died in youth. The time from nineteen to sixteen is "mature youth"; from fifteen to twelve "middle youth"; and from eleven to eight "early youth." Children who have not reached the age of eight full years are spoken of as dying "a mourningless death." In such a case, one day of wailing is undertaken for every month of the child's age. So when a child is three months old, the father gives it a name, and

when it dies it is wailed for. But if it has not yet received a name it is not wailed for.

(*d*) This mourning is worn for the following, who have died in middle or mature youth: a younger uncle, older and younger paternal aunts, brothers older and younger, and a husband's nephews and nieces.

(*e*) It is worn for a grandson in the succession; the sons of great officers by concubines wear it for their brothers born of the wife; a Duke or great officer wears it for his son in the succession; when in any of these cases death occurs in mature or middle youth.

(*f*) The mourning for those who die in mature youth is for nine months, and the fillet has tie-strings to it. For those dying in middle youth it is worn for seven months, and the fillet has no strings.

2. *The* Ta-kung *Mourning Worn for Nine Months.*

(*a*) The *ta-kung* mourning consists of a coat and skirt made of that cloth, a male hemp fillet and strings, and a cloth girdle. After three months it is followed by the *hsiao-kung* coat of dolicos bean fibre[2] cloth, worn until the nine months are complete.

(*b*) The commentary says, The cloth for the *ta-kung* mourning is made with nine sets of threads,[3] and that for the *hsiao-kung* mourning of eleven sets.

(*c*) This is worn for married paternal aunts and daughters.[4]

(*d*) The commentary asks, Why? Because they are out of the family.

(*e*) Also for older and younger first cousins.

(*f*) A man adopted by another as his successor wears it for his own brothers.

(*g*) The commentary says, Why? Because, when he has become the successor, he diminishes the honour due to his own brothers, whose circle he has left.

(*h*) A man wears it for his grandsons if they are not in the succession.

(*i*) And for the wife of his son in the succession.

(*j*) The commentary asks, Why? Because he should not diminish the honour due to the person in the succession, whose wife she is.

(*k*) Married daughters wear it for all their brothers.[5]

(*l*) They also wear it for their nephews and nieces as an act of grace.

(*m*) The commentary says, Who are these nephews and nieces? Whoever calls her "aunt," she calls "nephew" or "niece."

(*n*) A wife wears it for her husband's grandparents, and elder and younger uncles and their wives.

(*o*) The commentary says, Why? Following a degree lower the mourning worn by her husband.

(*p*) Why is no mourning worn by a woman for her husband's brothers? Because if she were to treat the man with regard to the mourning in the light of a father, then his wife should be treated as a mother; while if the husband were to be treated in this respect as a child, his wife would be treated as his lady. Now, if the younger brother's wife were to be called his lady, then would she call the wife of the elder, mother?[6] So modes of address are the great consideration

in the regulation of the relationships in a family. That being so, is it right to be careless in the use of them?

(*q*) A great officer wears it for his elder and younger uncles and aunts, his children, other than the eldest, his brothers and their children, provided that they hold the rank of ordinary officer.

(*r*) The commentary says, Why? Because the honour they possess is not the same as the mourners' own. If it should be, then he wears for them the same mourning as they would wear for him.

(*s*) The brothers of a Duke, who are not in the succession, and the children of a great officer in the same circumstances, wear it for their mothers, wives, and brothers.

(*t*) The commentary says, Why? Because, although they are the honourables of the late court, their honour is diminished a degree at the death of the ruler, and so they cannot receive mourning deeper than the *ta-kung*. The sons of a great officer who are not in the succession are diminished a degree below the great officer himself. And otherwise it holds good, that what a father does not diminish the son dares not diminish.

(*u*) All wear it for uncles in the second degree who have been great officers.

(*v*) A woman wears it for the married daughters of her husband's brothers.

(*w*) The concubine of a great officer wears it for the sons of her lord who are not in the succession.

(*x*) A married or unmarried daughter wears it for her paternal uncles and their wives, and her paternal aunts.

(*y*) The commentary says, "Married" means married to a great officer; "unmarried" means one who is an adult, but not yet married. Why the *ta-kung* mourning? It is the mourning worn by a concubine for her lord's connections, and in this respect she is towards them like her lord's lady. The words, "for her paternal uncles, etc.," indicate the private relationships on account of which the concubine wears mourning.

(*z*) A great officer, his wife, and his sons, and the brethren of a Duke, wear this mourning on account of their paternal aunts or daughters who are married to great officers.

(*aa*) A ruler wears it for his paternal aunts, or daughters who are married to the rulers of other States.

(*bb*) The commentary asks, Why? Because their position is the same as that of his own wife, so he treats them in this matter as they would treat her.

(*cc*) The son of a feudal lord is called a *kung-tzŭ*. Such an one is not allowed to erect a shrine, and worship his dead father's spirit, if the father had been the ruler of the State. The son of a *kung-tzŭ* is called a *kung-sun*, and he is not privileged to erect a shrine to and worship his grandfather, a feudal lord. This emphasizes the distinction between the inferior in rank, and his superior. If the son or grandson of a *kung-tzŭ* be appointed ruler of a State, then for all the generations following this man is venerated as the ancestor of the family, and not the *kung-tzŭ* himself. This

emphasizes the distinction between the superior and his inferiors.

(*dd*) For this reason the man first to receive a kingdom does not employ as his officials his father, uncles, or brothers. The son of the ruler does not employ his father, but employs his brothers. And the grandson of one so appointed employs his father, uncles, brothers, and cousins.

(*ee*) So the son will without fail wear mourning for those for whom his father would wear it; and will not dare to assume it for those for whom his father would not.

3. *The* Sui *Mourning which is Taken Off After the Burial.*

(*a*) The coat and skirt for this mourning are of *sui* cloth,[7] and a male hemp fillet is worn with it. It is put off when the interment has taken place.

(*b*) The commentary says, What is the *sui* mourning dress? It is made of the *sui* cloth worn for the *hsiao-kung* mourning.

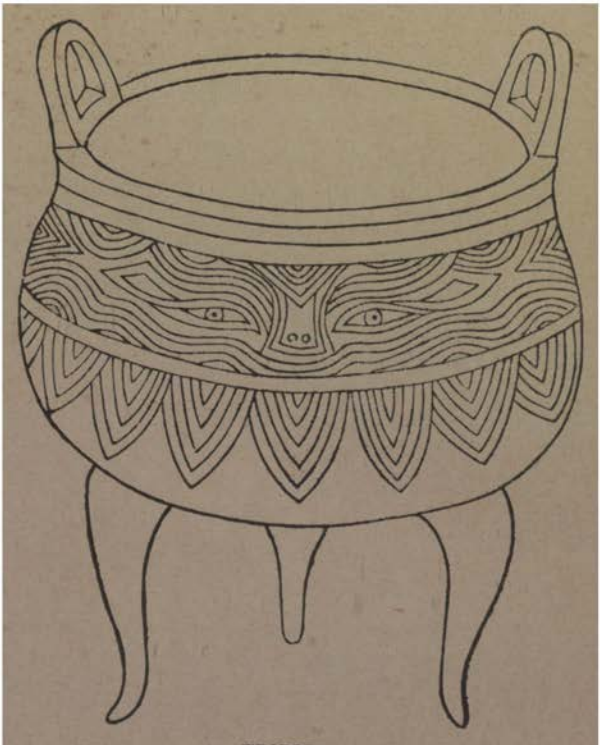
(*c*) The great officers of the feudal lords wear it for the Emperor.

(*d*) The commentary says, Why? Because the great officers of the feudal lords assemble at stated times to an audience with the Emperor.

4. *The* Hsiao-kung *Mourning Worn for Five Months for Those Who Die Early.*

(*a*) The coat and skirt for this mourning are of *hsiao-kung* cloth, and a fillet and girdle of decorticated hemp go with it. It is worn for five months.

(*b*) It is worn for the following who die in early youth[8]: younger paternal uncles, a grandson in the



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succession, a brother. The son of a great officer by a concubine wears it in the same circumstances for his brothers by the wife; and a man wears it for his paternal aunts and unmarried sisters who die in early youth.

(*c*) A man who is adopted as the successor of another wears it for his brothers, and first cousins if they die in mature youth.

(*d*) The commentary says, Why does the period of middle youth not appear here? Because in the *ta-kung* mourning the deaths in middle youth are dealt with like those in mature youth, and in the *hsiao-kung* mourning they are dealt with as are those in early youth.

(*e*) It is worn by a wife for her husband's younger paternal uncles when they die in mature youth.

(*f*) She also wears it for the following, who die in early youth: her brothers' sons and daughters, and her husband's brothers' sons and daughters.

(*g*) And for those of her nephews and grandsons not in the succession, and their wives who die in mature youth.

(*h*) A great officer, the brothers of a Duke, and the sons of a great officer, wear this mourning for the following who have died in mature youth: their brothers, their sons by concubines, their unmarried paternal aunts and daughters.

(*i*) The concubine of a great officer wears it for her lord's son, not in the succession, who dies in mature youth.

5. *The Five Months* Hsiao-kung *Mourning.*

(*a*) The *hsiao-kung* mourning consists of a *hsiao-kung* cloth coat and skirt, and a decorticated male hemp

fillet and girdle. It is worn for three months, and is followed by a bean fibre girdle for the waist, this and the others being worn for five months.

(*b*) A man wears it for his grand-uncle and his wife, and his uncle once removed and his wife.

(*c*) He wears it also for his second cousins.

(*d*) Also for his married female first cousins, and his married granddaughters.

(*e*) A man adopted as successor to another wears it for his married sisters.

(*f*) Also for his maternal grandparents.

(*g*) The commentary asks, Why? He raises the mourning due to them a degree as a mark of respect.

(*h*) He wears it also for his maternal aunt[9] once removed and her husband, as an act of grace.

(*i*) The commentary says, Why? Because of the name of mother that she bears. The mourning for others of the maternal relatives is the *ssŭ*.

(*j*) A woman wears it for her husband's paternal aunts, and the wives of his elder and younger brothers, as an act of grace.

(*k*) The commentary says, In the matter of brothers' wives, if the wife of the younger happens to be the senior, why wear for her the *hsiao-kung* mourning? Because they are both together in the family, and naturally they come together in the *nsiao-kung* mourning relationship.

(*l*) A great officer, his son, and the brothers of a Duke, wear this mourning for their first cousins' grandsons not in the succession, and their paternal aunts and daughters who are married to ordinary officers.

(*m*) The concubine of a great officer wears it for his married daughters by concubines.

(*n*) And for the wives of his sons not in the succession.

(*o*) Also for the father, mother, and sisters of the ruler's mother.

(*p*) The commentary says, Why? Because while the ruler's mother is alive she does not dare not to follow, a grade lower, the mourning worn by the ruler's mother, but after her death the concubine does not wear mourning for them.

(*q*) The grandson of a ruler wears it for the concubine of his father, who wet-nursed him.

(*r*) The commentary says, The grandson of a ruler is the son of a man of position. Why does he wear this mourning for a concubine? Because she nursed him he raises the mourning for her one step.

CHAPTER XXV

MOURNING GARMENTS
(PART IV.)

1. *The* Ssŭ-ma *Mourning for Three Months.*

(*a*) THE *ssŭ-ma* mourning[1] is worn for three months.

(*b*) The commentary says: The *ssŭ* cloth is made with fifteen sets of threads, each set containing only half the usual number.[2] If there is mourning business to hand, this name *ssŭ* is applied to the threads, but if not, it is applied to the cloth.

(*c*) A man wears it for his great grand-uncle and his wife, his grand-uncle once removed and his wife, his uncle in the second remove and his wife, and for a third cousin.

(*d*) And for the wife of his grandson not in the succession.

(*e*) Also for the grandson himself, if he die in middle youth.

(*f*) A man wears it for his paternal aunts once removed, if they were married; this as an act of grace.

(*g*) Also for his uncles once removed, and his second cousins if they have died in mature youth.

(*h*) Also for his daughters' sons.

(*i*) Also for his first cousins and nephews, should they die in early youth.

(*j*) A woman wears it for her husband's younger paternal uncle, should he die in early youth.

(*k*) A man wears it as an act of grace for a maternal aunt who has died in middle or mature youth.

(*l*) A son by a concubine who has become his ather's successor wears it for his own mother.

(*m*) The commentary says, Why? The commentary says, Because he is one body with the most honoured person in the family, he dares not wear the full mourning for his own relation. That being so, why does he wear *ssŭ* mourning for her? Because if she have died in the house he does not offer sacrifices for that quarter,[3] because of his grief, and so wears the three months' *ssŭ* mourning.

(*n*) An ordinary officer wears it for his mother, if she was a concubine.

(*o*) The commentary says, Why? He wears it for her because of the name of mother that she bears. From great officers upwards none wears mourning for his mother if she were a concubine.

(*p*) It is worn by an ordinary officer on account of the death of his senior servant and senior concubine.[4]

(*q*) The commentary says, Why? Because of their honourable position in the household.

(*r*) A man wears it for his nursing-mother.

(*s*) The commentary says, Why? Because of the name of mother that she bears.

(*t*) A man wears it for his second cousin's son.

(*u*) And for his great grandson.

(*v*) And for his father's elder paternal aunt.

(*w*) And for his maternal first cousin.

(*x*) The commentary says, Why? Because of the name of brother that he bears.

(*y*) He wears it for his sisters' sons, and their wives.

(*z*) The commentary says, Why? Because whoever calls him "uncle," he calls "nephew," or "niece." Why wear the *ssŭ* mourning in these cases? As an act of grace.

(*aa*) And for his son-in-law.

(*bb*) The commentary asks, Why? As an act of grace.

(*cc*) A man wears it for his parents-in-law.

(*dd*) The commentary asks, Why? Following a grade lower the mourning worn by his wife.

(*ee*) And for his paternal aunts' sons.

(*ff*) The commentary asks, Why? As an act of grace.

(*gg*) And for his maternal uncles.

(*hh*) The commentary asks, Why? Following a grade lower the mourning worn by his mother.

(*ii*) Also for his uncles' sons.

(*jj*) The commentary asks, Why? Following a grade lower down the mourning worn by his mother for them.

(*kk*) A woman wears it for her husband's paternal aunts, elder and younger, who have died in mature youth.

(*ll*) She wears it as an act of grace for her husband's great-uncles and uncles once removed.

(*mm*) Also for the brothers of the ruler's mother.

(*nn*) The commentary says, Why? Following a degree lower the mourning for her lord's mother.

(*oo*) A man wears it for the children and grandchildren of his first cousins, if they die in mature youth.

(*pp*) A woman wears it for the wives of her husband's first cousins.

(*qq*) The commentary says, Why? Because they share the dwelling with their husbands, whose mourning is fixed in the scale, therefore they enter into the relationship for which the *ssŭ* mourning is worn.

(*rr*) The mourning for those who die in middle youth is a degree less than for those who die in mature youth, and for those who die in early youth it is two degrees less.

(*ss*) In the trimmed mourning the case of those who die in middle youth is like that of those who die in mature youth, and in the *ta-kung* mourning those who die in middle youth are treated as those who die in early youth.

2. *Sixteen Notes.*

(1) *The Mourning a* Kung-tzŭ *Wears, Outside the Five Grades of Mourning.*

(*a*) A *kung-tzŭ* wears a hat of raw silk, a hemp fillet and girdle, and a sackcloth coat, with a light orange-coloured trimming. For his wife he wears a light orange-coloured hat, with bean fibre fillet and girdle, and a sackcloth coat with light orange trimming. All these are put off after the interment.

(*b*) The commentary says, Why is this not within the five grades of mourning? Because a

ruler's son does not dare to wear regular mourning for one for whom his father wears none; nor does he venture to abstain from wearing it for one for whom his father wears it.

(2) *The Reduction by One of Higher Rank of the Mourning for a Distant Relation.*

A great officer, the brothers and cousins of a Duke, and a great officer's son, reduce the mourning for a clan brother, by one degree.

(3) *The Reduction of the Mourning for a Distant Relation by a Man's Adopted Son.*

If a man is adopted as successor by another, he reduces the mourning for his clan brothers by one degree, wearing it as an act of grace. But he treats the nephews of the man who has adopted him as he does his own children.

(4) *The Raising of the Grade of Mourning by Brothers or Cousins.*

(*a*) If two brothers are residing abroad in the same State, and one should die, the other wears mourning for him a degree above the ordinary. This does not need to secure the parents' sanction. Increase is made in the degree of mourning because they lived together.

(*b*) The commentary says, Who are called brothers here? The commentary replies, Those in the line of brothers and cousins, either of whom would wear the *hsiao-kung* or lighter mourning for the other.

(5) *Friends Bare the Shoulder and put on the Cap.*

Should friends reside abroad together in the same State, and one die, the survivor bares the shoulder and

puts on the mourning cap at the proper time,[5] but ceases to do so when they return home.

(6) *The Mourning of Friends for One Another.*

Friends wear hemp fillet, girdle, and clothes for one another.

(7) *A Reduction in the Cousins' Mourning.*

(*a*) A ruler reduces one grade in the mourning due to his cousin, for his major-domo.

(*b*) A husband reduces one grade in the mourning for his wife in assuming mourning for his cousins.

(8) *The Mourning of a Concubine's Son for His Adopted Mother's Family.*

A concubine's son who has been adopted as his father the ruler's successor, wears no mourning for his maternal grandparents, or cousins, or uncles. But if he be not so adopted, he treats them in the ordinary way.

(9) *The Mourning Worn for the Son Who is to be Head of the Family should He Die Young.*

Should the son who is to be head of the family die in youth and an orphan, then the *kung* mourning, whether *ta-* or *hsiao-*, is worn for him three months. As for the rest of his relatives, they reckon the months of mourning for him as for an ordinary individual.

(10) *Mourning Worn at the Changing of the Grave.*

When transferring the grave to another site, the mourners wear the *ssŭ* mourning.

(11) *The* Ssŭ *Mourning by a Youth.*

(*a*) An uncapped youth does not wear the *ssŭ* mourning, unless he is acting for his father in the direction of the family affairs.

(*b*) The commentary says, He does not wear the *ssŭ* mourning unless he is engaged in this way.

(12) *The Mourning of a Concubine for Her Own Brothers.*

The concubine of a man of whatever rank wears mourning for her own brothers and cousins as if she were only an ordinary person.

(13) *The Mourning Worn by a Great Officer or Titled Lady in a Visit of Condolence on the Death of the Other.*

(*a*) If a great officer make a call of condolence on the death of a lady of title, he wears *hsi* mourning, and the same is worn by a lady of rank in making a visit of condolence on the death of a great officer.

(*b*) The commentary says, What is the *hsi* mourning? It is of sackcloth with threads treated with lime, and woven with fifteen sets of threads, half the number in each set being withdrawn. If mourning is not in question, the threads are called *hsi;* but if mourning is spoken of, the name is applied to the cloth.

(14) *Letting Down the Hair, Pinning it Up, and Putting on the Coif.*

(*a*) A married daughter wears for her parents, and a wife for her parents-in-law, a common hairpin with a head to it, and fastens her hair in a loose roll. When the wailing is finished, the daughter breaks the head off a hairpin, and, pinning up her hair, puts on a cloth coif.

(*b*) The commentary says, The "pin with a head" is a common hairpin with a head to it, and is made of white-grained wood. Breaking off the

head means removing the head of a pin worn on a festive occasion. This is made of ivory. Why does it say the daughter does this and not the wife as well? Because the wife wears the common hairpin to the end of the obsequies.

(*c*) A concubine wears for her lord's wife, and for his eldest son, a common hairpin with a head, and a cloth coif.

(15) *The Construction of Different Articles of Mourning Dress.*

(*a*) The pieces of which the garments are made are, in the case of the coat, bevelled from the waist out, and of the skirt from the edge in. There are three pleats to each piece in order to secure this.

(*b*) In the trimmed sackcloth mourning the edges of the skirt are turned up inside, and of the coat outside.

(*c*) The back of the coat is carried up beyond the shoulder pieces 1 inch.

(*d*) The lappets are 4 inches broad, and project at either side of the chest-piece.

(*e*) This chest-piece is 6 inches long and 4 broad.

(*f*) The waistband of the coat is a foot deep.

(*g*) The lapels[6] are 2 feet 5 inches deep.

(*h*) The sleeves are attached to the body of the coat by their edges.

(*i*) The coat is 2 feet 2 inches from collar to waist.

(*j*) The cuffs are 1 foot 2 inches wide.

(16) *The Texture of the Cloth of Coat and Hat.*

(*a*) The cloth of the untrimmed sackcloth clothing is made with three or three and a half sets of threads, and the hat of six-sets cloth. The texture of the hat determines the texture of the skirt of the next grade of mourning. The cloth of the hat of this following

grade is of seven-sets cloth, and this gives the measure to the next grade.

(*b*) In the hemmed mourning the coat is of four-sets cloth and the hat of seven. The hat gives its measurement to the cloth for the next grade, and the hat of that grade is of seven-sets cloth.

(*c*) The coat of the *sui* mourning is of four and a half-sets cloth, and the hat of eight-sets cloth.

(*d*) The *ta-kung* is of eight- or nine-sets cloth, and the *hsiao-kung* coat of ten- or eleven-sets cloth.

CHAPTER XXVI

THE OBSEQUIES OF AN ORDINARY OFFICER
(SECTION I., PART I.)

1. *When Death has Just Supervened.*

(*a*) IN the obsequies of an ordinary officer.

(*b*) When he has died in the principal room of the private apartments, he is covered with the coverlet used at the smaller dressing.

2. *The Calling Back.*

(*a*) A man is sent to call the soul back. He uses the clothes of the russet cap suit[1] for the purpose, sewing the skirt to the coat. Then throwing them over his left shoulder, he takes the collar and the girdle together in his left hand.

(*b*) He then ascends by a ladder set against the front end of the east wall, and, going up to the centre of the house, faces north,[2] and uses the clothes to invite the spirit to return to them, saying, "Ah! So-and-so,[3] return!" This he does three times, and then throws the clothes down in front of the hall.

(*c*) The clothes are received in a basket, and taken up by the east steps for the clothing of the corpse.[4]

(*d*) The man who went up to call back the soul descends by the back end of the west wall.

3. *Plugging the Teeth Open and Propping the Feet.*

(*a*) A servant plugs the teeth open with a horn spoon.[5]

(*b*) And another uses an easy body-rest to prop the feet in position.

4. *The Things Laid Down Immediately After the Death.*

The things laid down are dried flesh, hash, must, and wine. They are brought up by the east steps, and laid down to the east of the corpse.

5. *The Curtaining Off of the Hall.*

Then the hall is curtained off.[6]

6. *Instructing the Messenger of Woe.*

(*a*) Then an announcement of the death is sent to the Prince. The Master of Ceremonies,[7] standing to the east of the west steps, faces south, and gives his instructions to the messenger of woe, who thereafter takes leave of him with a bow.

(*b*) If visitors arrive on hearing of the death, the Master of Ceremonies simply bows as they enter.

7. *The Places for the Wailing:*

(*a*) The Master of Ceremonies then enters, and sits down to the east of the couch, with those who help him to manage the obsequies[8] behind him, and all facing west.

(*b*) The females of the family sit close up to the couch on the other side, with their faces eastward.

(*c*) The near relations[9] are in the room.

(*d*) The rest of the womenfolk are outside the door of the room, with their faces to the north, and the rest of the menfolk[10] in the court below the hall, with their faces also north.

8. *The Ruler Sends a Message of Condolence.*

(*a*) When the ruler sends a messenger with his condolences, the curtains in the hall are removed. The Master of Ceremonies meets the messenger outside the door of the private apartments, and on seeing the visitor, does not wail, but precedes him in by the right of the door and stands with his face to the north.

(*b*) The messenger enters, and, ascending by the west steps, faces east. The Master of Ceremonies then advances to the centre of the court, and the messenger delivers his message.

(*c*) Then the Master of Ceremonies wails, and kowtows three times, stamping in sign of grief after each kowtow.

(*d*) When the visitor withdraws, the Master of Ceremonies escorts him to the outer door, and takes leave of him with a bow.

9. *The Ruler Sends Grave-Clothes.*

(*a*) When the ruler sends a messenger with things to be used at the dressing, the curtains are removed. The Master of Ceremonies acts as above. The messenger takes the coat by its collar in his left hand, and the waist in his right, and, entering, goes up the steps and delivers his message. The Master of Ceremonies then bows as before.

(*b*) Then the messenger enters, and, spreading the garment by the corpse, goes out, the Master of Ceremonies bidding him farewell as before.

(*c*) The Master ot Ceremonies goes out the door to receive a message from the ruler only. The going up and down is by the west steps.[11] He bows to the guest on his arrival. If there be a great officer among the visitors, he gives him a special bow for himself, and then goes to his place at the foot of the west steps and faces east, but does not stamp. The great officer, although there is no ceremonial declining of the honour on the part of the Master of Ceremonies, enters the death-chamber.

10. *The General Presentation of Grave-Clothes.*

(*a*) The near relations, in sending presents of grave-clothes, do not send a message with them, but the messenger takes the clothes and spreads them out in the east chamber.

(*b*) The various male distant relatives, in sending clothes, send a messenger to deliver their message in the room. The Master of Ceremonies bows from his place, and he lays out the clothes to the east of the corpse and on the couch.

(*c*) Friends giving grave-clothes take them in themselves, and the Master of Ceremonies bows. Thereafter they lay out the clothes as above.

(*d*) When they withdraw the Master of Ceremonies wails, but does not stamp.

(*e*) The person who removes the clothes presented holds them as did the person who brought them, and takes them to the chamber.

11. *Preparing the Inscription.*

(*a*) In preparing the inscription,[12] the material proper to the rank of the deceased is used; and if the man is not entitled to any material in particular,

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dark silk is used, as long as half the breadth of a web of cloth, and with a red end. The ordinary pennon is as long as the breadth of a web of cloth, and 3 inches wide. The inscription is written on the end as follows: "The coffined corpse of So-and-so, of such and such a surname."

(*b*) This is attached to a bamboo staff 3 feet long, and is set under the eaves of the house, at the head of the west steps.

12. *Digging the Hole, Making the Stove, and Washing the Vessels.*

(*a*) The farm-hands dig a pit[13] between the steps and a little to the west. They also build a stove[14] of clods in the court below the west wall, and opening to the east.

(*b*) Those who wash the corpse use a new basin, a slop-pail, a dipper, a rice-jar without a foot, and caldrons hung from a support. These are all washed clean and placed below the west steps.

13. *Laying Out the Materials for Dressing the Corpse.*

(*a*) The articles for the dressing of the corpse are laid out in the centre of the east chamber, with the collars to the west, and graded from the south. They are not folded.

(*b*) Cloth is used for the clean underclothing.

(*c*) The pin with which the topknot is made up is of mulberry wood, 4 inches long, and tapered towards the centre.

(*d*) There is a cloth napkin, a cloth-breadth square, and not cut away in the centre.

(*e*) The throat-piece is of dark silk 2 feet broad and 5 long, and split at the ends.

(*f*) For ear-plugs white floss silk is used.

(*g*) For the eye-covering dark silk is used, 1 foot 2 inches square and lined with red, and with bands fitted to the corners.

(*h*) For the hand-grasp[15] dark cloth lined with crimson is used, 1 foot 2 inches long and 5 inches broad. It is cut away at the centre to allow the four fingers to pass, and has bands on the ends.

(*i*) For the finger-stalls[16] the royal jujube or the *cho* thorn is used, and there are two finger-shields of silk floss.

(*j*) Of the body-coverings, the upper one of dark[17] silk is drawn down on a level with the fingers, and the other of red[18] silk is drawn up over the feet.

(*k*) The clothes put on the corpse are first of all the russet-coloured cap suit, without the cap itself, but with the crimson skirt.

(*l*) Then come the clothes of the skin cap suit.

(*m*) Then the bordered garments.

(*n*) Then the dark silk girdle.

(*o*) Then the crimson-leather kneecaps.

(*p*) Then the bamboo writing-tablet.

(*q*) In the summer season bean fibre shoes are put on, and in the winter shoes of white leather. Both pairs have leather binding and dark silk toecaps. The shoe-strings are brought round and tied behind the heel.

(*r*) The gifts of the people in general are laid out in succession to these, but are not used.

14. *The Articles for the Bathing, Feeding, and Mouth-Filling.*

(*a*) Three cowries are put in a basket.

(*b*) A *tou* of rice is put into a large basket.

(*c*) One napkin for the washing of the head, and two for the washing of the body, all of fibre cloth, are laid in a basket.

(*d*) The comb is in a rush holder, and the bathing suit in a large basket.

(*e*) These all are laid at the foot of the west inner wall, and graded from the south.

CHAPTER XXVII

THE OBSEQUIES OF AN ORDINARY OFFICER
(SECTION I., PART II.)

1. *The Washing of the Corpse.*

(*a*) A SERVANT in charge of the apartment draws water, and gathers up the rope in his hand instead of removing it from the bucket.[1]

(*b*) Then the liturgist washes the rice in the hall, facing south, and using the basin for the purpose.

(*c*) The man who drew the water goes up the steps, and, without entering the hall, receives the head-wash prepared by the attendant, and heats it at the stove, using for the purpose the caldron on the stand.[7]

(*d*) Then the liturgist[2] fills the jar with rice, and places it to the north of the cowries.

(*e*) In the case of an ordinary officer,[3] if ice is used, it may be placed in a mort-tray.[4]

(*f*) Then a servant of the outer department brings in the head-wash.

(*g*) All the Masters of Ceremonies then leave the room, and stand outside the door, with their faces to the north.

(*h*) The washing of the head and the combing of the hair are then proceeded with, and the special napkin provided for the purpose is used for the drying.

(*i*) For the washing of the body the special napkin is used, and the drying is done with the bathing clothes.

(*j*) Then what remains of the head-wash, and the

drippings from the body-washing, are thrown into the hole.[5]

(*k*) The trimming of the nails and beard are done by a servant in the usual fashion of his lifetime.

(*l*) In gathering up the hair a silk braid is used, and the pin is then set in place. Thereafter the clean underclothing is put on.

(*m*) Then the Masters of Ceremonies enter again and proceed to their places.

2. *Putting Food and Treasure Into the Mouth.*

(*a*) The *Shang* liturgist lays in order the clothes for the corpse, the sacrificial garments coming first, and after them the bordered garments.

(*b*) Then the Master of Ceremonies goes out, and, facing south, bares his left arm. He brings the sleeve round under his right arm and into the belt at the front. He then washes his hands over the basin, and then washes the cowries. These he takes in, and the steward washes a spoon, which he places in the rice, and carries this in after him.

(*c*) The *Shang* liturgist then takes a napkin, and, following after them, goes in and stands abreast of the window, with his face to the north. He then takes away the pillow, and putting a napkin in place,[6] withdraws the spoon used to keep the mouth open, and receiving the cowries, places them to the west of the corpse.

(*d*) Then the Master of Ceremonies, going round by the foot of the corpse, and up by the west side, seats himself on the couch, with his face to the east.

(*e*) The liturgist receives the rice, and places it to the north of the cowries. The steward, following the Master of Ceremonies, stands to the west of the couch, and on the right of the Master of Ceremonies.

(*f*) The Master of Ceremonies, taking a handful of rice in his left hand, transfers it to his right, and pours some into the right side of the mouth three times, placing one cowrie on that. He pours rice into the middle and left of the mouth in the same way, and thereafter pours in more until the mouth is full.

(*g*) Thereafter the Master of Ceremonies draws on his coat and returns to his place.

3. *The Putting On of the Grave-Clothes.*

(*a*) The *Shang* liturgist then arranges the throat-piece and the ear-plugs, and adjusts the eye-covering.

(*b*) Then he puts on the shoes, knots the shoe-ties over the instep, and fastens the toes together.

(*c*) Then he puts on the grave-clothes, three suits in all.

(*d*) In the above summary the underclothing is not included.

(*e*) He then adjusts the ties of the kneecaps, and fixes the tablet in the girdle.

(*f*) Then he adjusts the finger-stalls, and fastens the ties at the back of the hand.

(*g*) Then they arrange the body-covers, drawing them on like bags; and finally cover all with the pall.

(*h*) Thereafter the napkins, spoon, and hair and nail cuttings are buried in the hole.

4. *Arranging the Stand and Planting the Inscribed Pennon.*

(*a*) Then the stand[7] is set. It is of wood, hewn into shape, and has slots chiselled into the ends. Field-workers set it on the central line of the court, and one-third of the length of the court, south of the hall.

(*b*) Then the *Hsia* liturgist makes congee of what

remains[8] of the rice, in the two boilers at the foot of the west wall.

(*c*) He covers the caldrons with coarse cloth, and after he has boiled the congee, he uses thongs to bind on the covers, and then hangs the caldrons on the stand. He covers the whole with a rush mat, and faces them northward. He then laps the left end over the other, and binds all together with a leather thong, which he passes across the mat and knots at the back.

(*d*) Then the liturgist takes the pennon with the inscription on it and sets it by the stand.

5. *Arranging the Articles to be Used in the Lesser Dressing.*

(*a*) Early next morning the clothes are laid out in the chamber with the collars to the south, and graded from the west. In the next row the order is the reverse of this, and so on to the end. There is the binder, consisting of three transverse pieces and one longitudinal. Its breadth is that of a web of cloth, and all the pieces are split at the ends.

(*b*) Then there is the dark silk coverlet, with a red lining and no border.

(*c*) After these come the sacrificial clothes.

(*d*) Then follow the other clothes.[9]

(*e*) In all there are nineteen suits.

(*f*) Then the rest of the clothes sent as presents are laid out in succession.

(*g*) But they are not all necessarily used.

6. *Setting Out the Offerings made at the Lesser Dressing.*

(*a*) These are set out below the east side-hall, and consist of dried flesh and pickled hash. The must

and wine are covered with cloth such as is used for the *ta-* and *hsiao-kung*[10] mournings, and are set in their goblets in a round basket to the east of the other things laid out.

(*b*) The basin and ewer are set to the east of the eatables, accompanied by a towel.

7. *Laying Out the Fillet and Girdle.*

(*a*) The female hemp fillet,[11] a span round and with a pendant, is there, the roots being to the left. The circlet for the waist, one-fifth smaller, is there also. There is the unbound girdle, with its tassel 3 feet long. There is also the male hemp fillet[12] and tassel, with the roots to the right and pointing upwards. There is also an unbound girdle and tassel to go along with this. These are all laid out in the east section of the court.

(*b*) The fillets and girdles for the women, made of male hemp, with the roots bound together, are placed in the chamber.

8. *Setting Out the Couch Mat and Washing Utensils.*

(*a*) The mat for the couch, and the pall are laid to the south of the west cupboard.

(*b*) And the washing utensils on the west side are arranged like those on the east.

9. *Setting Out the Tripods.*

(*a*) A tripod is set outside the inner gate, abreast the eastern gatehouse and a little to the south of it. It faces west.

(*b*) Its contents are a sucking-pig in parts. The hoofs are removed from the feet. The two sides, the spine, and the lungs are all separated out. The carry-

ing pole and cover are also set there, the upper end of the cover being to the west. Plain stands are placed to the west of the tripod and stretching out west. Ladles are inverted on these, with their handles to the east.

10. *The Lesser Dressing of the Corpse.*

(*a*) The officers wash their hands, and, arranging themselves in pairs, face east, and stand at the foot of the west steps.

(*b*) The mat is spread within the door on the ground, the rush side being below and the bamboo side above.

(*c*) The *Shang* liturgist spreads on the mat the binder, then the coverlet, then the ordinary clothes, and, lastly, the sacrificial garments. These last are not laid with the underside up, and the most beautiful of them is in between the others.

(*d*) Then the officers lift the corpse, and, after carrying it to the mat, return to their places.

(*e*) The mat for the couch is then laid.

(*f*) The couch with the mat spread on it is set between the pillars, the spreading of the mat being as above, and it is provided with a pillow.

(*g*) When the dressing is finished the curtains are removed.[13]

(*h*) The Master of Ceremonies faces west and embraces[14] the corpse. He then stamps[15] in sign of grief without restraint, and his wife, facing east, does the same.

(*i*) The Master of Ceremonies then withdraws his hairpin and ties his hair in a knot. Thereafter he bares his shoulder. The rest of those helping to direct the obsequies don cloth coifs in the chamber.[16]

(*j*) The women also remove their hairpins and knot up their hair in the room.

(*k*) The officers then lift the corpse, the mourners, men and women, putting their hands to it as if to help, and removing it to the hall, they cover it with the shroud. The men and women then take their places as before, and stamp without measure.

(*l*) Then the directors of the obsequies, going round by the foot of the corpse, descend by the west steps, all but the Master of Ceremonies, going to their places at the foot of the east steps. The women at the top of the east steps face west. Then the Master of Ceremonies bows to the guests, a great officer getting a special bow for himself, while the officers in attendance on him have one bow for them all. The Master of Ceremonies goes to his place and stamps; he draws on his coat, and resumes his fillet at the east of the eastern inner wall, and then returns to his place.[17]

11. *The Things Offered at the Lesser Dressing.*

(*a*) Then they make the offering.

(*b*) The men who carry in the tripod wash their hands, and the man on the right holds a ladle in his right hand, palm upwards, while the man on the left takes a stand in his left hand, holding it across his body. They enter, and, reaching the foot of the east steps, face west and lay down the tripod. Then they lay down the stand, with its face to the north.

(*c*) The one on the right takes the spoon in his left hand, and, withdrawing the pole with his right, places it in his left hand, and holds it together with the spoon. Then he takes the cover and lays it to the north of the tripod, putting the pole on it, but not sitting down to do so.

(*d*) The man on the left lifts out the meat and places it on the stand. The two hind-quarters are placed at

the two ends, and the two fore-quarters next them. The two sides follow these, and the spine and the lungs are at the centre. All the pieces are reversed, so that the inside faces forward. Then he lifts the stand and stands waiting.

(*e*) The *Hsia* liturgist and his assistants then wash their hands, and taking the must first and then the wine, and after these the stands of dried flesh and hash, follow up the east steps, the male mourners stamping as they go. The field-workers remove the tripod, and, taking napkins, wait at the bottom of the east steps.

(*f*) The relishes are then laid as an offering at the east of the corpse.

(*g*) Then they take the must and the wine, and stand facing north, and graded from the west.

(*h*) When they have laid down the holders of flesh and hash, they set the stand to the east of them, and then stand to the north of the stand, facing north, and graded from the west.

(*i*) The must and wine are laid to the south of the holders.

(*j*) Then the liturgist receives the napkins, and with them covers up the offerings. Thereafter he goes round by the foot of the corpse and descends by the west steps, the women stamping as he goes. The assistants who laid down the offerings then go by the south of the stand to the east side, the male mourners stamping as they go.

(*k*) Then the guests depart, and the Master of Ceremonies takes leave of them with a bow outside the door.

(*l*) Then the mourners weep by relays, not dividing according to the offices they hold, but by the grade of affinity to which each belongs.[18]

12. *The Case of Those Who Send Gifts.*

(*a*) If messengers arrive with gifts, they send in their message, and the usher, going out, asks the business. He then goes in and announces it. The Master of Ceremonies, however, awaits the messenger in his place.

(*b*) Then the usher goes out and says that the Master of Ceremonies awaits him. Thereafter he ushers the messenger in.

(*c*) When the guest enters, he stands in the centre of the court, with his face to the north, and delivers his message. The Master of Ceremonies kowtows, and the guest, going up by the west steps, passes out by the feet of the corpse, and, facing west, lays out the clothes as was done at the same ceremony in the room. Then he goes down and out, the Master of Ceremonies going out also, and taking farewell of him with a bow.

(*d*) Friends making presents in person conform to the rules above detailed. At the east of the west steps they face north, and wail and stamp three times. They then descend, the host not stamping with them.

(*e*) If the donor send silk, it must be in the shape of garments. These are held in presenting and taking them away, as above indicated. The bearers in going up and down use the west steps, after which they turn eastward.

CHAPTER XXVIII

THE OBSEQUIES OF AN ORDINARY OFFICER
(SECTION I., PART III.)

1. *The Setting of the Cresset.*

WHEN night comes, a cresset is lit in the centre of the court.

2. *The Laying Out of the Clothes for the Greater Dressing of the Corpse.*

At early dawn the cresset is extinguished, and the clothes are laid out in the chamber, with their collars to the south, and graded from the west, the order in every second row being reversed. These are in order: the binder, the single quilt, the two coverlets, the sacrificial and other garments given by the ruler, then the clothes presented by the other donors; in all, thirty suits, the quilt not being included in this summation. Not all of these are necessarily used.

3. *Laying Out the Funeral Offerings for the Coffining.*

(*a*) The eatables laid out on the east side are two earthenware jars containing must and wine; horn goblets and wooden spoons accompany these. There are two white holders containing pickled mallows and taro hash, and two splint holders with no lining, but

with napkins laid on them, containing unselected chestnuts and four slices of dried flesh.

(*b*) A mat is spread to the north of these eatables, and the mat for the dressing to the east of this.

4. *Getting Ready for the Coffining.*

(*a*) A hole to contain the coffin is dug at the head of the western steps, using the spread end of the coffin as the measure of its breadth.

(*b*) When the coffin is brought in, the Master of Ceremonies does not wail. The coffin is raised to the hall by means of a trolley, the windlass being in the court.

(*c*) Two baskets, each of cooked, glutinous, and panciled millet, with dried fish laid on them, are placed to the west of the eatables.

5. *Setting Out the Tripods.*

(*a*) Three tripods are set outside the door, graded from the north. They contain the complete but divided carcass of a pig, and of fish, the pike and the perch, nine in all. There is the left half of a carcass of dried pork, the rump being excluded. All else is as on the former occasion.

(*b*) The torches are laid in readiness to the east of the eatables.

6. *Taking Away the Offerings Made at the Smaller Dressing.*

(*a*) It is the liturgist who removes them. He washes his hands outside the door, and goes up by the east steps, the Master of Ceremonies stamping the while.

(*b*) Then the liturgist removes the covering napkins

and hands them to the assistant, who holds them in readiness.

(*c*) He then removes the eatables, taking first the must and wine, and laying them down again, facing north.

(*d*) Then the rest are removed in the order in which they were laid down. They are taken round by the feet of the corpse, and out and down by the west steps, the women wailing the while. They are then laid to the south-west of the inner wall and abreast of the west wall in the order in which they were laid up in the hall.

(*e*) The must and wine are laid back in their former places, and the assistants take their stand to the north of the holders, and graded from the east.

(*f*) The new eatables are then set out on the east side of the court.

7. *The Greater Dressing.*

(*a*) The hall is curtained off again.

(*b*) The women take their places to the west of the corpse, with their faces east. The Master of Ceremonies and his relatives ascend by the west steps, and, going round by the feet of the corpse, face west and bare the arm.

(*c*) Then the officers wash their hands, and take their places as before.

(*d*) The mat is spread as before.

(*e*) Then the *Shang* liturgist spreads the binder, quilt, coverlet, and clothes, the handsomest of the latter being to the outside, and those presented by the ruler not being laid with their outer surface downwards.

(*f*) If a great officer arrives at this point, it is announced to him that the dressing has commenced.

(*g*) Then the officers remove the corpse to the mat, and return to their places. The Master of Ceremonies stamps without measure during the dressing. When the dressing is complete, the curtains are removed, and the Master of Ceremonies embraces the corpse as before, his wife doing the same.

8. *The Coffining.*

(*a*) The Master of Ceremonies assists in lifting the corpse and putting it into the coffin, and after he has stamped as before, the cover is put on.

(*b*) The Master of Ceremonies descends and bows to the great officers who arrived after the dressing had commenced, and then face north and watch the coffin being put into the hole.

(*c*) Then all the Masters of Ceremonies return to their places,[1] and the women go to their places at the east side of the hall.

(*d*) Then one basket of each kind of boiled grain is put at either side of the coffin, and the whole is plastered over,[2] the mourners stamping without measure.

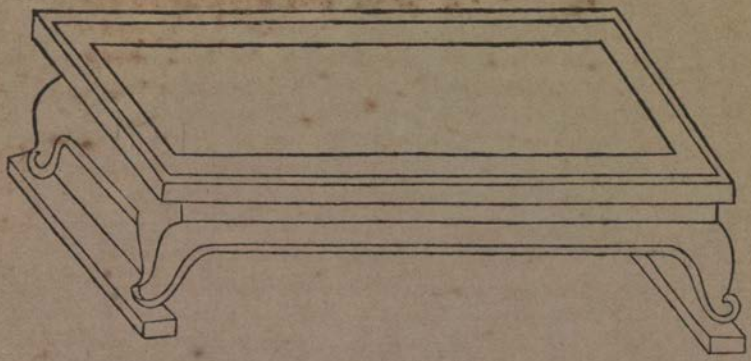
(*e*) When the plastering is complete, the liturgist takes the inscribed pennon and sets it by the hole.

(*f*) The Master of Ceremonies then returns to his place, and, having stamped, draws on his coat.

9. *The Offerings at the Coffining.*

(*a*) Then the offerings are set. The torch-bearers ascend by the east steps, and the liturgist follows them, carrying the napkins and the mat. The things are set out in the lounge,[3] and facing east.

(*b*) The torch-bearer turns and ascends, to give the assistants light as they take the eatables from the east side.



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(*c*) The officers then wash their hands, and, taking up the tripods, bring them and set them facing west, and graded from the north as before.[4] In laying the meats on the stands, the fish are placed with their heads to the left, and the dorsal fin uppermost. They are set out in three rows. In setting on the dried fish, the inside is placed to the front.

(*d*) Then the liturgist takes the must as before, and the wine, meat-stands, splint stands, and holders follow. They go up by the east steps, the male mourners stamping, and the field-workers removing the boilers.

(*e*) The offerings are carried round by the north of the eastern pillar, and so into the room; the must and wine being laid down, facing north.

(*f*) Then the holders are set. The pickled vegetables are on the right, and next them the chestnuts, with the dried flesh on the east of these. The pork is laid abreast the holders of pickled vegetables, and the fish follows it, with the dried meat to the west of the meat-stands, and the must and wine to the south of the holder of chestnuts. All these are covered with napkins as before.[5]

(*g*) As they lay down what they bring, the assistants go out and stand to the west of the door, grading from the west, the liturgist going last and closing the door.[6] He then precedes the others, and goes by the west of the west pillar; he descends by the west steps, the women-folk stamping the while. Then those who laid down the offerings go by the south of the stand to the east side, the men mourners stamping the while.

(*h*) Then the guests leave, while the women mourners stamp, and the Master of Ceremonies bids them farewell with a bow outside the inner door. He then enters, and going to where his brethren are, faces

north, and wails with them on account of the coffining of their dead.

(*i*) Then the brethren leave the Master of Ceremonies bidding them farewell outside the door.

(*j*) Those who took part with him in the direction of the obsequies also leave. The wailing ceases, and all stand on the east side, facing west. The door is then shut, and the Master of Ceremonies, with a salute, goes to his shed.[7]

10. *When the Prince is Present at the Greater Dressing.*

(*a*) If the ruler have reason to be specially gracious to his dead follower, he attends the greater dressing, arriving when they have laid out the clothes.

(*b*) The Master of Ceremonies meets him outside the outer door. When he sees the heads of the horses he does not wail, but turns, and entering by the right of the gate of the court in which the obsequies are being conducted, he faces north. When he comes to where they are standing who are assisting him in managing the obsequies, he bares his arm.

(*c*) The sorcerer[8] stays outside the door of the court, and the Prince's liturgist takes his place. The Prince is preceded by two retainers bearing lances, while two others follow him.

(*d*) The Prince then puts off his ornaments and enters the gate, the Master of Ceremonies drawing aside as if unworthy the honour.

(*e*) The Prince ascends by the east steps, and stands facing west, the liturgist standing with his back to the south wall of the chamber, and facing south. The Master of Ceremonies stands in the middle of the court.

(*f*) Then the Prince wails, and after him the Master

of Ceremonies, who kowtows, interspersing the bows with stamping. Thereafter he goes out and stands outside the door.[9]

(*g*) Then the Prince commands the assistants to repeat the dressing, and the Master of Ceremonies returns to his place.

(*h*) The Prince commands the Master of Ceremonies to ascend to the hall. He complies, and stands east of the western pillar, with his face to the north.

(*i*) He also calls up the Dukes and great officers of his suite, and they arrange themselves in succession to the Master of Ceremonies, and grade from the east. The dressing then proceeds.

(*j*) When it is finished, the Dukes, ministers, and great officers, descend in the reverse order of their ascent, and return to their places. The Master of Ceremonies also descends and goes out.

(*k*) Then the Prince has the Master of Ceremonies brought back, and he stands in the centre of the court. The Prince then sits and lays his hand on the breast of the corpse, while the Master of Ceremonies kowtows, interspersing the obeisances with stampings, and then goes out.

(*l*) The Prince has him brought back again, and he returns to his place, all the Masters of Ceremonies retiring to the east outer wall and facing south.

(*m*) The Prince then descends the steps, and facing west, commands the Master of Ceremonies to embrace the corpse. He goes up by the west steps, and passing round by the feet of the corpse, faces west and embraces it, but not at the place where the Prince had laid his hand. Then he stamps, and his wife on the west side of the couch and facing east does the same.

(*n*) The Prince assists in lifting the corpse and putting it into the coffin, the cover of which is then put on.

Then the Master of Ceremonies goes down and out, and the Prince, having had him called back, he enters by the left of the door and sees to the plastering up of the hole.

(*o*) The Prince then ascends and goes to his place, all the Masters of Ceremonies going to their places also, and when the plastering is complete the Master of Ceremonies goes out; but when the Prince commands him to return and make the offerings, he enters to the right of the door.

(*p*) Then he lays down the offerings ascending by the west steps.

(*q*) Taking his time from this, the Prince stamps, the Master of Ceremonies following his example.

(*r*) When the laying out of the offerings is complete the Master of Ceremonies goes out, and the mourners cease their wailing.

(*s*) As the Prince goes out the door, all in the house of death wail except the Master of Ceremonies, and he draws aside as the Prince mounts his chariot and bows over the handle-bar to him.

(*t*) The chariot the Prince rides is of the second grade, with its proper team of horses. The Master of Ceremonies wails and bows as he bids him farewell.

(*u*) Then the Master of Ceremonies draws on his coat, and, entering, goes to his place. The rest of the Masters of Ceremonies draw on their coats also, and bow to the great officers who came after the arrival of the Prince, interspersing their bows with stamping.

(*v*) When the guests leave, the Master of Ceremonies bids them farewell with a bow.

11. *Full Mourning.*

On the third day they put on full mouning,[10] and assume the staff.

12. *Returning Thanks for the Visits of Condolence.*

The Master of Ceremonies goes in person to return thanks for the Prince's visit of condolence, and for those of the principal guests; but no thanks are returned[11] for the gifts now in the coffin.

13. *The Morning Wailing.*

(*a*) Wailing is engaged in every morning and evening, not ceasing on the *tzŭ* and *mao*[12] days of the calendar.

(*b*) The womenfolk go to their places in the hall, and, grading from the south, wail. The menfolk go to their places outside the door, and, grading from the north, face west. The more distant cousins are on the south of these, and graded from the south. The guests follow, graded from the north. Those who stand to the east of the door face north, and grade from the west; while those on the west of it face north, and grade from the east. Those within the gate on the west side face east, and grade from the north, and the Master of Ceremonies goes to his place east of the gate, and withdrawn from the door.

(*c*) The womenfolk beat their breasts, but do not wail.

(*d*) The Master of Ceremonies bows to the guests, turning to the places where they stand, and bowing thrice, south, east, and west, respectively. Turning round by the right, he enters the door and wails, the womenfolk stamping at the same time.

(*e*) The Master of Ceremonies in the court below the hall and in a line with the east inner wall faces west. His relatives then go to their places in the order which they observed outside the door. The ministers and great officers among them being to the south of the

Master of Ceremonies, and the Dukes to the east of the door, and advanced a little. People from other States and of different offices stand to the west of the gate, and a little advanced. If there are equals of the Master of Ceremonies among the guests, he bows first to those from other States, and in bowing to guests of each rank, he goes to the place where they stand.

14. *Removing the Offerings Set at the Time of the Coffining.*

(*a*) Those who are to remove them, wash their hands outside the door. The torch-bearer enters first and ascends by the east steps. The menfolk stamp as he goes.

(*b*) Then the liturgist takes the must, and stands facing north. The assistant who takes the wine stands to the east of him. Others take the wooden and splint holders and meat-stands, and stand facing south, and graded from the west. The liturgist then goes out first, the wine, wooden holders, splint holders, and meat-stands following in order. They take them down by the west steps, the womenfolk stamping the while.

(*c*) Then they set them down to the south-west of the inner wall and in line with the west wall. The must and wine carriers face north, and are graded from the west. The wooden holders face west, and the men who carry them stand to the north of them, and face south. When the splint holders and meat-stands have been laid down, the men who bore them stand to the west of those who carried the wooden holders, and grade from the east. The man carrying the wine lays it down, and returns to his place. The liturgist, laying the must down to the west of the other

things, leads the way round by the north of the Master of Ceremonies, to the place where the things are set out on the east side.

15. *The Morning Offering.*

(*a*) They then lay down the morning offering of must, wine, and relishes. As these are carried up the menfolk stamp. They are then carried in and placed as before, but are not covered with napkins.

(*b*) Those who set them out leave the room, and stand to the west of the door, graded from the west. When the torch is extinguished and taken out, the liturgist shuts the door and precedes the others down the west steps, the women stamping the while. The assistants go by the south of the stand to the east side as the menfolk stamp. As the guests leave after this the women mourners stamp, and the host bows in saying farewell to them.

(*c*) Then those who were assisting in the management of the obsequies leave, the womenfolk stamping as they go. As they issue from the door the wailing ceases, and they all return to their places outside. Then the door is shut. When the Master of Ceremonies has finished bowing to the guests, he makes a salute to the others who assisted him to manage the obsequies, and goes to his shed.

16. *The Offering at the Beginning of the Month.*

(*a*) On the first of the month an offering is made of a sucking-pig, fish, and dried fish, set out in three tripods as before. The eatables set out on the east side are also as on the previous occasion.

(*b*) There are no splint holders, but glutinous and panciled millet are set in earthenware holders with

covers, in the places formerly occupied by the other holders.

(*c*) The Master of Ceremonies bows to the guests as at the morning and evening offerings.

(*d*) When the removal of the previous offerings is complete,

(*e*) The lifting up and carrying in of the tripods, and the taking up of the offerings are all done with the same observances as before.

(*f*) When the ladling out is finished, the ladlers put their ladles into the tripods, and the stands are taken forward. Then the ladlers go out in the reverse order of their entrance, and the field-workers carry away the tripods. The order in which the offerings are taken in is: the must, wine, pickled vegetables, pickled hash, glutinous millet, panciled millet, and meat-stands.

(*g*) In the setting out of the things in the room the holders of wood are laid down first, and then the stands of meat. Then the dried meat is set by itself, and the glutinous and panciled millets in the place before occupied by the splint-stands. The covers are taken off the jars in which these are held and laid down inverted, each to the south of its holder. The places of the must and the wine are as before.

(*h*) The liturgist stands as the carriers of the holders do, and covers the wine and must with napkins. Thereafter they all go out.

(*i*) Then the Master of Ceremonies and his wife take their time for stamping from the exit of these men.

(*j*) All is done according to the observances at the morning and evening wailing.

(*k*) In the middle of the month they do not make a full offering.

(*l*) When the fruits are offered in their season, this is one as at the offering at the beginning of the month.

(*m*) In taking away the things offered at the beginning of the month the must and wine are first removed, and then the rest in the order of their setting down. The jars, with their covers still off, are carried with their feet forward, and the order of the going out is the same as that observed in entering.

17. *Divining with the Stalks for the Site of the Grave.*

(*a*) In divining for the site of the grave the cemetery keeper is employed.

(*b*) The earth excavated from the four corners of the grave is placed outside the grave limit, and the earth taken from the centre is placed to the south.

(*c*) Then, after the morning wailing, the directors of the obsequies go together and stand at the south side of the limit of the grave, with their faces north. They wear the coif and the hempen girdle.

(*d*) The man who gives the directions to the diviner stands on the right of the Master of Ceremonies. The diviner himself stands with his face to the east, and, drawing the cover off the case for the stalks, holds it along with the case and stalks, and turns south to receive his instructions.

(*e*) The instructions are communicated thus: "The sorrowing son So-and-so wishes to divine for the spot in which his father of style So-and-so is to rest. Calculate whether this is a restful abode, with sure foundations, in order that there may be no disaster in the days to come."[13]

(*f*) The diviner assents, but does not repeat the instructions. Then, turning by the right, he faces north, and pointing to the centre of the ground within the limit, he performs the divination, the recorder of the result being on his left.

(*g*) When this is finished, he takes the record and communicates the result to the man who ordered it. He receives it, looks it over, and then hands it back. Then the three assistants inspect the diagram in turn, facing eastward, and when they are finished, the result is announced to him who ordered the divination, and he in turn communicates it to the Master of Ceremonies, saying : "The lot is favourable."

(*h*) The Master of Ceremonies then resumes his fillet and wails, but does not stamp.

(*i*) But if the lot be unfavourable, they divine again for another place, and draw the stalks as before.

(*j*) Then they return to the court in front of the coffin and wail, with their faces to the north, without stamping.

18. *Inspecting the Coffin and the Apparatus.*

(*a*) When the outer coffin has been brought to the door, the Master of Ceremonies faces west and bows to the artificers. He circles it by the left in order to inspect it, and then returns to his place. Thereafter he wails without stamping, the womenfolk wailing in the hall.

(*b*) The materials for the spirit utensils[14] are delivered by the workmen, outside the door of the house of mourning, and are laid facing west and graded from the north, the next row being in the reverse order of the first and so on. The Master of Ceremonies inspects them all as he did the outer coffin, wailing thereafter without stamping. The vessels are presented for inspection again when they are in process of making, and once more when they are finished, the formalities observed being the same in all cases.

19. *Divining with the Shell for the Day of the Burial.*

(*a*) In order to divine with the shell for the day of the burial, after the morning wailing they all go to their places outside the door. The diviner first places the shell in the western outer gatehouse, with its head to the south. On a mat along with it and to the east are placed thorn branches and tinder and the things for striking the light.

(*b*) The director of the family precedences manages the divining. He and the director of ceremonial dress, in ordinary clothes,[15] stand to the west of the door, and grade from the south. The three assistants of the diviner stand to the south of them and grade from the north.

(*c*) The diviner and the men holding the tinder and the mat take their stand to the west of the gatehouse.

(*d*) Then the east half of the door is closed, and the wife of the Master of Ceremonies stands behind it.

(*e*) The mat is spread to the west of the central post of the door and outside the threshold.

(*f*) Then the director of ceremonies announces that all is ready. The Master of Ceremonies, dressed in coif and hempen girdle, faces north, supporting him on the left side. The director of the divination then goes to his place to the east of the door and faces west.

(*g*) The diviner lifts up the shell in his arms, the tinder being carried in front, and lays it in the doorway, with its head to the west, the tinder being to the north of it.

(*h*) Then the director of ceremonial receives the shell from the diviner and indicates the part that is to be uppermost when the fire is applied.

(*i*) The director of the divination receives it, and after inspecting it, hands it back. The director of ceremonial receives it, and turning round, withdraws a little and receives his instructions.

(*j*) These are communicated as follows: "The sorrowing son So-and-so wishes to divine concerning such and such a future day with regard to the burial of his father of style So-and-so. Inquire concerning the burial in order that there may be no incoming of regret later."

(*k*) The director of ceremonial assents without repeating the instructions. He returns, and, going to the mat, faces west, sits down, and repeats the instructions to the shell. Then he rises, and, handing the shell to the diviner, goes and stands with his back to the western leaf of the door.

(*l*) The diviner sits down, manipulates the shell, and rises.

(*m*) The director of ceremonial receives the shell, and indicating the markings to the director of the divination, the latter receives it, looks it over, and returns it. The director of ceremonies then withdraws and faces east, while the three assistants of the diviner inspect the markings in turn. When this is finished, he does not put down the shell, but taking it, announces the result to the director of the divination. The latter then communicates it to the Master of Ceremonies, saying: "The day you mention is auspicious."

(*n*) Then, handing the shell to the diviner, he makes the same announcement to the wife of the Master of Ceremonies, who wails on hearing it.

(*o*) He also makes the announcement to the guests of other ranks.

(*p*) He sends a messenger as well to announce it to all the guests.

(*q*) Then the diviner removes the shell, and the director of ceremonial announces that the business is at an end. The Master of Ceremonies then resumes the fillet, and, entering the house, wails, as when the site of the grave was divined for. He then takes leave of the guests with a bow as they depart.

(*r*) If the day divined for be not auspicious, they again divine and draw the lot as before.

CHAPTER XXIX

THE OBSEQUIES OF AN ORDINARY OFFICER

(SECTION II., PART I.)

1. *Asking the Time for the Beginning of the Funeral.*

(*a*) ON the evening of the second day before the interment, and of the day immediately preceding it, they wail.

(*b*) An assistant then asks the Master of Ceremonies to name the time when they will lift the coffin out of the hole. When the Master of Ceremonies has indicated his wish in this matter, the assistant announces the time to the guests.

2. *Laying Out the Vessels and Viands for the Offering in the Ancestral Temple.*

(*a*) Rising early in the morning, they set the washing utensils outside the door of the ancestral temple.

(*b*) Two tripods are set out in the same fashion as at the coffining, and the viands are laid out on the east side in the same way.

(*c*) The bier is set out between the steps.

3. *Raising the Coffin out of the Hole.*

(*a*) Two torch-bearers stand in readiness outside the door of the house of death.

(*b*) Then the menfolk in the hall let down their

hair, assume an unravelled hempen girdle and its tassel,[1] and go to their places as before.

(*c*) The women do not wail. The Master of Ceremonies, having bowed outside the door to the arriving guests, enters, goes to his place, and bares his arm.

(*d*) Then the *Shang* liturgist dons the coif, and baring his arm, takes a piece of *kung* cloth. With this he ascends the west steps to the top, but does not enter the hall. Then with three shouts to call the attention of the spirit, and three intimations to him that they are about to raise the coffin, he orders the mourners to wail.

(*e*) Then the torch-bearers enter.

(*f*) The liturgist enters, and meeting the *Hsia* liturgist[2] at the foot of the steps, he takes the inscribed pennon and sets it by the stand.

(*g*) Then the Masters of Ceremonies stamp without measure.[3]

(*h*) When the coffin has been uncovered, the *Shang* liturgist brushes the dust off it with the *kung* cloth, and covers it with the pall.

4. *Coming into the Presence of His Ancestor.*[4]

(*a*) Then they transfer the coffin to the ancestral temple by means of a trolley.

(*b*) The order of progress is, first the stand, then the offerings, then one torch, then the body, then the other torch, and last of all the Master of Ceremonies.

(*c*) They go up by the west steps with the coffin.

(*d*) Those who carry the offerings wait below, facing east and graded from the north.

(*e*) The Master of Ceremonies follows the coffin up, and his wife going up also faces east. Then all the rest go to the east and take up their positions there.

(*f*) The position of the coffin is adjusted accurately between the two pillars, the bier being used for that purpose.

(*g*) Then the Master of Ceremonies takes his place at the east of the coffin, facing west. The stand is thereafter set as before.

(*h*) The man who carries the mat ascends and places it to the west of the coffin. Then the offerings are set out as before, and covered with napkins. The going up and down is by the west steps.

(*i*) The Master of Ceremonies stamps without measure, and going down bows to the guests. Thereafter he returns to his place, and after stamping again, draws on his coat. His wife and the female relatives of the dead man go round by the feet of the corpse and stand at the east side, facing west.

5. *Bringing in the Carriage, Setting Out the Offerings made at the Transfer, and Bringing in the Horses.*

(*a*) Then the carriage[5] is brought in and set in line with the east wall, with its pole pointing north.

(*b*) When it is full day the torches are extinguished.

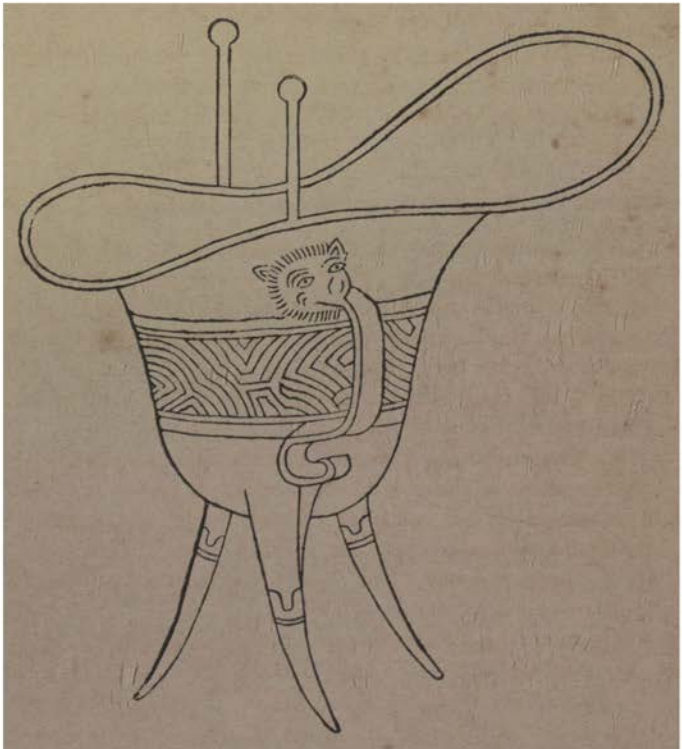
(*c*) Those who remove the earlier offering ascend by the east and descend by the west steps.

(*d*) They lay out the new offerings as before, ascending and descending by the west steps.

(*e*) The Master of Ceremonies takes occasion from this act to stamp again.

(*f*) Then the horses are brought in, each decked with three tassels. They enter the door and are set facing north, the reins being joined together and held by the groom. The driver, holding his whip, stands, behind them.

(*g*) These two wail and stamp alternately, and then turning by the right go out.[6]



WINE-CUP IN THE SHAPE OF A HELMET REVERSED.

To face p. 81.

(*h*) As the guests leave, the Master of Ceremonies escorts them to the outside of the door.

6. *Asking the Time for Setting Out.*[7]

(*a*) An assistant asks the Master of Ceremonies to name the time for the setting out of the procession.

(*b*) And he replies: "When the sun begins to decline."

7. *Setting the Coffin on the Hearse.*

(*a*) The Master of Ceremonies re-enters, and when he has bared his arm, they place the coffin on the hearse. While they are doing this, he stamps without measure; and when the fixing of the ropes is complete, he draws on his coat again.

(*b*) Then the offerings are brought down and tied on in front.

(*c*) Thereafter the *Shang* liturgist fits the ornamental penthouse over the coffin. There is one gutter only.[8] The fastenings are red in front and black behind, and are fitted symmetrically on all four sides. The top is of three colours,[9] but has no cowries fastened to it.

(*d*) Then the steadying-ropes[10] are put in place.

(*e*) And the draw-ropes are tied on.

8. *Laying Out the Apparatus.*

(*a*) The spirit vessels are set out to the west of the carriage and horses.

(*b*) The boards for covering the grave, long and cross, are set out with the under side uppermost.

(*c*) The boards for keeping the earth off the coffin are there also, three for the breadth and two for the length.

(*d*) Three mats for keeping out the dust are laid on these boards.

(*e*) There are also cushions of moss enclosed in coarse cloth dyed black, and hemmed. These, like the boards, are in number, two for the length, and three for the breadth.

(*f*) The spirit vessels are laid out, facing south-west and graded from the south. In the second and farther rows the order of grading is reversed.

(*g*) Then come other cushions.

(*h*) And after them two grass mats for wrapping the offerings in.

(*i*) Then come three seed-baskets filled with glutinous millet, panciled millet, and wheat.

(*j*) Then come three jars filled with wet and dried pickled hash and ground ginger respectively. These are provided with covers of coarse cloth.

(*k*) Then come two jars of must and wine, with covers of *kung* cloth. Each is set in a wooden crate to protect it from breakage.

(*l*) There are also the implements that the deceased used in his lifetime: the bow and arrows, the hoe and the ploughshare. Two holders of seeds are there, and two sauce-boats. There is a basin and ewer, the ewer being set in the basin, with its spout to the south.

(*m*) No sacrificial vessels are provided.

(*n*) If desired, the musical instruments with which he amused himself in his leisure time may be set there also.

(*o*) The instruments of war provided are the coat of mail, the helmet, the spear and the quiver.

(*p*) The things he used when taking his ease on his farm are also laid out: the staff, the bamboo hat, and the fan.

9. *The Setting Out.*

(*a*) Then the offerings are removed, and a mat is spread in readiness on the west side, the Master of Ceremonies taking occasion to stamp.

(*b*) They all bare the arm.

(*c*) The *Shang* liturgist dusts the coffin.

(*d*) Then they set out.[11]

(*e*) The Master of Ceremonies stamps, and, after drawing on his coat, takes his place a little to the south and abreast the foremost tie-ropes.

(*f*) The women then descend to the court, and take their places between the steps.

(*g*) In setting out they turn round the bier, but not the spirit vessels.

(*h*) Then the liturgist takes the pennon and places it on the cushions.

(*i*) Two men turn round the stand by the left.

(*j*) A mat is then spread and the offerings laid out as before, the Master of Ceremonies taking occasion of this to stamp.

(*k*) The horses are then brought forward as before.

(*l*) And the guests go out, escorted by the Master of Ceremonies.

10. *Asking for the Time of the Interment.*

(*a*) An assitant asks the Master of Ceremonies to name the time for the interment.

(*b*) And thereafter the Master of Ceremonies enters and returns to his place.

CHAPTER XXX

THE OBSEQUIES OF AN ORDINARY OFFICER

(SECTION II., PART II.)

1. *The Ruler's Contribution.*

(*a*) THE ruler sends, as a contribution to the expenses of the funeral, red and black silks and a pair of horses.

(*b*) The usher goes out, and, asking the messenger's business, enters and announces it. The Master of Ceremonies lays aside his staff and goes out to meet the messenger outside the temple door. He does not wail, but precedes the messenger in by the right of the door. He then faces north, and when he comes to the others who are assisting him to manage the obsequies they all bare the arm.

(*c*) Then the horses are brought in and placed in the west of the court.

(*d*) The messenger carries in the silks, and, going by the west of the horses, advances as far as the front cross-bar of the hearse and delivers his message.

(*e*) The Master of Ceremonies wails and kowtows, interspersing the obeisances with stampings. Then the messenger lays the silks down to the west of the body of the hearse and goes out.

(*f*) The steward, going round by the north of the Master of Ceremonies, lifts the silks and carries them off to the east side.

(*g*) The assistants take the horses and lead them away.

(*h*) And the Master of Ceremonies accompanies the messenger to the outside of the outer door, and, after bowing farewell to him, draws on his coat, and, entering, goes to his place and resumes his staff.

2. *The Guests' Contributions, Offerings, and Parting Gifts.*

(*a*) When a guest sends a contribution he sends a message with it. The usher goes out and asks the messenger's business. Then he enters, and, announcing it, goes out again, and says: "The host awaits you."

(*b*) The horses are brought in, and set in the west of the court. The messenger takes up the silks, and, preceded by the usher, goes in and delivers his message as above.

(*c*) The Master of Ceremonies bows from his place and does not stamp.

(*d*) The messenger then lays down the silks as above, and the taking of them up and the receiving of the horses is as before.

(*e*) After the messenger has gone out, the usher goes out again and asks his business.

(*f*) And if it is materials for offerings that he brings,

(*g*) The usher goes in and announces this, and out again to bring in the messenger. The delivery of the message is as before, and the sheep presented is taken charge of by the assistant, as were the horses.

(*h*) If the contribution is one of money, again the usher goes out to ask the messenger his business.

(*i*) He also announces it, and the Master of Ceremonies, going out the door, turns to the left and faces west. The messenger faces east to deliver his message.

(*j*) The Master of Ceremonies then bows, and the messenger, sitting down, spreads the gifts out. The steward, passing round to the north of the Master of Ceremonies, faces east, and, taking up the gifts, returns to his place.

(*k*) If the gifts are not in receptacles, and so not spread out for fear of defilement, the steward faces the messenger and receives them at his hands.

(*l*) Again the usher goes out to ask the business of the messenger, and if he says that the business is finished, the host bids farewell to him and enters.

(*m*) If parting gifts are sent, a message is sent with them.

(*n*) The usher goes out, asks the business, and receives the messenger as before.

(*o*) And the messenger lays down the present as above.

(*p*) If the things sent are finished vessels,[1] they are laid, by the messenger sitting down, along with the spirit vessels.

(*q*) When these presentations are made, there is always an asking of the business, and a bowing when the messenger goes away.

(*r*) Near relations may give both contributions and offerings.

(*s*) Acquaintances may offer the first, but not the second.

(*t*) Those who knew the deceased may send parting gifts, and those who know the Master of Ceremonies a contribution towards the expenses.

(*u*) The contribution and the name of the donor are written on a tablet. The number of articles is nine, seven, or five.

(*v*) The total list of presents is written on a set of tablets.

3. *Alternate Wailing*

Then they wail alternately[2] as above.

4. *Making the Torch.*

When night falls, the torch is set inside the door on the right side.

5. *The Farewell Offering*

(*a*) At early dawn five tripods are set up outside the door as above.

(*b*) The contents are the left side[3] of a sheep.

(*c*) Without the rump.

(*d*) There are five sets of intestines and five stomachs.

(*e*) The divided lungs are there.

(*f*) A pig is also there, divided like the sheep, but without the intestines or stomach.

(*g*) The fish, dried and fresh game, are all as before.[4]

(*h*) And so are the eatables set out on the east side.

(*i*) There are four wooden holders, containing tripe, frogs, mallows, and snails, all pickled.

(*j*) Then there are four splint holders, containing dates, rice dumplings, chestnuts, and dried flesh.

(*k*) Must and wine are also provided.

(*l*) The spirit utensils are also laid out.

(*m*) The cresset is extinguished, and the torch-bearers take the torches and stand on either side of the cross-bar, facing north.

(*n*) As the guests enter the Master of Ceremonies bows to them.

(*o*) Those who take away the offerings go in, the menfolk stamping the while. When the offerings

are brought out and set on the north-west side, the women stamp.

(*p*) Those who removed the offerings cross to the east side.

(*q*) And the tripods are brought in.

(*r*) The new offerings are laid out, the wooden holders being grounded from the south, the order being reversed in the alternate rows. The splint stands, with the snails and other pickles, are set to the south of them and graded from the north, the order also being reversed in the alternate rows.

(*s*) Then the meat-stands are set, two in a row, and graded from the south, the alternate rows not being reversed in order. The fresh game is set by itself.

(*t*) The must and wine are set to the west of the splint stands and graded from the north.

(*u*) Then the men who laid the offerings go out, and the Master of Ceremonies stamps at this juncture.

6. *Sending Off the Stand and the Carriage and Horses.*

(*a*) The field-workers then lift the stand, and, going out by the centre[5] of the doorway, lean it up against the north-east gatehouse to the left of the way.

(*b*) The horses presented go out by the centre of the doorway, each carriage being drawn after its pair of horses by men. The horses are then put to outside the door, and set facing westward, graded from the south.

7. *The Packets[6] of Animals' Flesh.*

When those who remove the offerings enter there is stamping as before. They remove the napkins and wrap up the meat in parcels, taking the lower part of the joints for the purpose, but not making parcels of the fish or the game.

8. *The Despatch of the Apparatus.*

(*a*) Then the apparatus is despatched.

(*b*) The pillow goes first, and then the packets of meat, and the vessels follow in order.

(*c*) Then follows the carriage.

(*d*) When those who remove the offerings go out there is stamping as before.

9. *Reading the Lists of Contributions and Presents.*

(*a*) Then the secretary of the Master of Ceremonies asks leave to read[7] the list of contributions. An assistant follows him with the tallies. They go to the east side of the coffin and take their stand abreast of the foremost tie-ropes, with their faces to the west. Then, without any command being issued for the stopping of the wailing, the mourners stop one another, only the Master of Ceremonies and his wife continuing. The torch is then brought to the right side, and the bearer stands facing south.

(*b*) As the secretary reads the list, the tally-man sits and tallies the items.

(*c*) When this is finished, he orders them to resume their wailing. The torch is extinguished, and they take away the list and the tallies, going away in the reverse order of their entrance.

(*d*) Then the ruler's recorder, coming from the west side, faces east, and orders them to cease wailing. They all cease wailing, the Master of Ceremonies and his wife not excepted. Then he reads the list of presents,[8] and when he has finished, orders them to resume their wailing. Then the torch is extinguished, and he goes out.

10. *The Coffin is Sent on its Way.*

(*a*) The *Shang* liturgist takes the *kung* cloth and dusts the coffin with it.

(*b*) Then eight assistants lay hold on the steadying-ropes.

(*c*) The Master of Ceremonies bares his arm and proceeds on his way, stamping without measure.

(*d*) As they leave the house they stamp and draw on their coats.

11. *The Ruler's Parting Gift.*

(*a*) When they reach the gate of the city, the Duke sends an under-steward with a parting gift of rolls of black and crimson silks.

(*b*) The Master of Ceremonies lays aside his staff, and, not wailing, stands at the left side of the hearse to receive the message which accompanies the gift. This the messenger communicates, standing at the right side. Then the Master of Ceremonies wails and kowtows.

(*c*) The messenger then ascends the hearse and places the gift on the lid of the coffin. Thereafter he descends, and the Master of Ceremonies bids him farewell with a bow. The Master of Ceremonies then returns to his place and resumes his staff, and thereafter the procession continues on its way.

12. *The Interment.*

(*a*) When the procession reaches the grave enclosure, the spirit vessels are laid down on the east and west sides of the road, and graded from the north.

(*b*) The cushions are first put in.

(*c*) Then the penthouse having been removed, the lowering-cords are attached to the coffin.

(*d*) The Master of Ceremonies bares his shoulder, and all those acting with him stand, facing west and graded from the north, while the women face east. No one wails at this time.

(*e*) They lower the coffin into the grave, the Master of Ceremonies and his colleagues wailing and stamping without measure, and then drawing on their coats.

(*f*) The Master of Ceremonies gives, as parting gift to the deceased, lengths of silk, black and crimson, in rolls. In putting this into the grave he kowtows and stamps as above.

(*g*) When this is over, they bare the arm and bow to the guests, the womenfolk bowing also, and returning to their places. After this they stamp alternately for three periods, and then the men draw on their coats.

(*h*) When the guests leave,[9] they bid them farewell with a bow.

(*i*) The spirit vessels are laid at the side of the coffin, and the pall is laid over all.

(*j*) Then the packets of meat are placed at the sides of the coffin, and the baskets of grain also.

(*k*) Then the covering frame is set on, with the mats above it, their right sides being downwards. Thereafter the earth-boards are set in place.

(*l*) After three spadefuls of earth have been thrown into the grave, the Master of Ceremonies bares his arm and bows to the people of the district[10] who have attended and helped at the funeral.

(*m*) Then he returns to his place, and, after stamping, draws on his coat as before.

13. *Returning to wail.*

(*a*) Then they return to wail. The Master of Ceremonies goes up by the west steps and faces east. The

rest of those who assisted to manage the obsequies remain in the court below the hall and face east, graded from the north.

(*b*) The womenfolk enter, the men stamping the while, and go up by the east steps.

(*c*) The wife of the Master of Ceremonies then enters the room and stamps, and afterwards comes out and goes to her place on the east side of the hall. She then alternates with her husband in stamping for three periods.

(*d*) A representative of the guests who come to offer their condolences ascends by the west steps, and says: "How are things now?" The Master of Ceremonies replies with a kowtow.

(*e*) Then the guest descends and they all go out, the Master of Ceremonies accompanying them outside the temple door and bidding them farewell with a kowtow.

(*f*) Then they return to the house where the death took place, each going to the place he occupied at the beginning of the obsequies. They then stamp alternately for three periods.

(*g*) Then the nearer relatives depart, the Master of Ceremonies bowing them farewell.

(*h*) The others who helped to direct the obsequies go out the door,[11] and the wailing ceases. The door is locked, and the Master of Ceremonies salutes them and goes to his hut.

14. *The Sacrifices of Repose and the Placing of the Tablet.*

(*a*) Thereafter the Master of Ceremonies wails morning and evening as before, but without making offerings.

(*b*) After the three sacrifices of repose, they finish the wailing[12] in the house of death.

(*c*) Then, on the following day, they place the tablet of the deceased in the ancestral temple in the order of his descent.[13]

CHAPTER XXXI

THE OBSEQUIES OF AN ORDINARY OFFICER

(SECTION II., PART III.)

Thirty-Seven Notes.

(1) *The Usages during the Last Illness and immediately after Death.*

(*a*) WHEN an ordinary officer is taken seriously ill, they move him into the principal sleeping apartment, where he lies, with his head to the east, at the foot of the north wall.

(*b*) When a man is taken ill he fasts.[1]

(*c*) And so do all those who nurse him.

(*d*) The musical instruments which he uses are removed.

(*e*) And when the sickness becomes very serious, the sick chamber and the whole house are swept.

(*f*) Then the patient's soiled clothes are removed and clean ones put on him.

(*g*) In doing this the four servants who are assisting sit and lift the four limbs.

(*h*) The men and women of the household change into their undress clothes.[2]

(*i*) Then they put cotton fluff over the sick man's breathing orifices in order to be able to mark the last breath.

(*j*) A man does not die in the arms of a woman,[3] nor a woman in the arms of a man.

(*k*) Then prayer is made at the five places in the house where sacrifices are wont to be offered.[4]

(*l*) When death has actually occured, the Master of Ceremonies howls, while his brethren wail.

(*m*) They set out the couch again[5] with its under mat opposite the window, and lying north and south. A sleeping-mat of rushes below and fine bamboo on top is laid on it, and a pillow is placed at the south end.

(*n*) Then the corpse is moved on to it.

(2) *Calling Back the Soul, Plugging the Teeth, and Propping the Feet.*

(*a*) The man who calls the soul to come back uses the deceased's dress clothes[6] for the purpose. He takes the collar of the coat in his left hand and the waist in his right. As he calls, he moves his hands from the right side to the left.

(*b*) The plug for the teeth is shaped like a horse's yoke, with the two ends projecting upwards from the sides of the mouth.

(*c*) For propping the feet an easy body-rest[7] is used with the under-ledge to the south. A servant sits on the couch and holds it in position.

(3) *The Offerings made immediately after the Death.*

Immediately after the corpse is placed on the couch an offering is laid at the south-east corner of the couch in vessels of ordinary use.[8] Either must or wine may be used, but there is neither napkin to cover it nor spoon set with it.

(4) *The Form of the Announcement to the Ruler.*

In announcing the death to the ruler the words used are: "Your Highness' servant So-and-so is

dead." If it be the mother or wife or eldest son who has died, the messenger says: "Your Highness' servant So-and-so's such and such is dead."

(5) *The Stations for the Wailing.*

Within the room it is only the Master of Ceremonies and his wife who sit, unless there be titled people among the near relations, and these also enter the room and sit.

(6) *The Masters of Ceremonies.*

While the corpse is still in the room, should a messenger come from the ruler, those who assist the Master of Ceremonies in managing the obsequies do not go out to receive the messenger.

(7) *The Presents of Grave-Clothes.*

(*a*) Those who present grave-clothes spread them on the couch, not sitting to do so.

(*b*) Those who bring their presents into the room stand to the west of the door, face north, and deliver their messages.

(8) *The Washings, Filling the Mouth with Food and Treasure, and Dressing.*[9]

(*a*) The *Hsia* liturgist washes the rice, and, taking it out, puts it in the jar.

(*b*) Four of the servants hold up the coverlet while the washing is being done. At that time the under mat is removed from the couch.

(*c*) If it be the mother who has died, the servants of the women's apartments wash the corpse. The hair is twisted into a knot, and no pin inserted.

(*d*) In putting on the clean underclothes, in the case of a woman, they fit on a waist-band.

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(*e*) When the washing is finished, the cowries are returned to the rice-basket. When the cowries are being placed in the mouth, plugs are inserted between the canine teeth on the right and left sides.

(*f*) The *Hsia* liturgist then removes the rice that is left over.

(*g*) The ear-plugs[10] are used to fill the ears.

(*h*) In digging the pit between the steps the south side is run parallel to the south line of the hall. It is 1 foot broad, 2 feet long, and 3 feet deep. The earth excavated is put on the south side.

(*i*) The stove is built of clods.

(*j*) For the clean underclothing a coat and skirt are made of canvas. The sleeves are of a piece with the coat, and are long enough to reach the knees.

(*k*) The skirts are two, one front and the other back. These are not gathered at the waist, and are long enough to reach the heels.

(*l*) The skirt from waist to foot is dyed a light red colour, and the coat is all of a deep black.

(*m*) In adjusting the grasps, the lining goes next the flesh. The band is hooked over the middle finger and tied at the back of the hand.

(*n*) The field-workers fill in the hole.

(*o*) Convicts[11] are employed to fill in the latrine.

(9) *Lighting and Extinguishing the Cresset.*

After the grave-clothes are put on, at night a cresset is lit in the middle of the court, and this is extinguished as the day begins to dawn. Then the clothes are spread out.

(10) *The Cloth for the Binder.*

For the binder and the shroud, they use cloth such as is employed to make the dress clothes.

(11) *Laying Out the Offerings at the Coffining.*

(*a*) A tray is set below the east hall, parallel to the south side of it, and in line with the east cupboard. The viands laid on it are two jars containing must and wine respectively, the wine being to the south. A square basket is to the east of these, with its edge along the south edge of the tray. In it are placed four horn goblets, two wooden spoons, and two white wooden ladles. The wooden holders are to the north of the wine-jars, two in a row, and the wicker stands likewise.

(*b*) The splint and wooden holders are set in pairs when they are filled, and each pair is covered with a napkin.

(*c*) The goblets are not filled until the time comes for offering them. The spoons are inverted and laid on the goblets, with the handle to the front. When the goblets are to be set out, the spoons are put into them.

(12) *Shifting the Offerings at the Lesser Dressing.*

(*a*) At the lesser dressing the offerings are shifted to one side, but not taken out of the room.

(*b*) This operation gives no occasion for stamping.[12]

(13) *The Regulation Concerning the Rope and Cloth Girdles.*

After embracing the corpse, the Master of Ceremonies bares his arm, dishevels his hair, and girds himself with the rope girdle. The rest of those managing the obsequies don girdles of cloth.

(14) *The Regulation for Great Officers Viewing the Greater Dressing.*

(*a*) The greater dressing is conducted at the top of the east steps.

(*b*) The great officers ascend by the west steps and stand to the east of the steps, facing north, and graded from the east.

(*c*) When the corpse has been embraced, the great officers go down in the reverse order of their ascent, and return to their places in the middle of the court, where they stand with their faces westward.

(15) *The Regulation for the Exit of the Torchbearer and his Going Down the Steps.*

When the offerings have been covered with napkins, the torchbearer extinguishes the candle and goes out. He descends by the east steps, and, passing by the north of the Master of Ceremonies, goes to the east side.

(16) *Putting Off the Hair-Tufts.*[13]

After the coffining the Master of Ceremonies does away with his hair-tufts.

(17) *Full Mourning put on after Three Days.*

(*a*) After three days the Master of Ceremonies dons the rope girdle with the dishevelled tassel.

(*b*) The hat is of six-set cloth. The top of it is brought out over the band and sewn on thus. The hat-string is sewn on to the lower rim of the cap.

(*c*) The coat is made of three-set cloth, and the mourning shoes have the ends of the rushes of which they are made exposed. The staff is carried with the root-end downward, alike in the case of the bamboo and dryandria staves.

(18) *Living in the Shed, Weeping, Speaking, and Eating.*

(*a*) The chief mourner lives in a lean-to shed.[14] He sleeps on straw and pillows his head on a clod. He does not put off fillet or girdle when he sleeps.

He wails night or day whenever he thinks on his sorrow.

(*b*) He does not speak except about the obsequies.

(*c*) He sups congee, made night and morning, with one handful of rice. He does not accompany this with either vegetables or fruit.

(19) *The Carriage and Horses in Use during the Mourning.*

(*a*) The Master of Ceremonies, in returning thanks, rides in a carriage of the poorest description.[15]

(*b*) He uses a carriage-rug of white dogskin.

(*c*) The sitting-mats are of rushes.

(*d*) The driver holds a rush-whip.

(*e*) In the carriage is a dogskin jerkin.[16]

(*f*) And the horse-bells are of wood.

(*g*) The mounting-strap and the reins are of rope.

(*h*) The bit is of wood.

(*i*) The horses are not clipped.

(*j*) The carriage used by the wife of the Master of Ceremonies is similar, and is provided with a coarse cloth cover.

(*k*) The attendant carriages are provided with dogskin rugs and padded jerkins.

(*l*) All the other details are in keeping with the carriage and horses.

(20) *Sweeping the Room at the Beginning of the Month.*

(*a*) At the beginning of the month a servant lad takes a broom and carries it inverted in his left hand.

(*b*) He follows into the room the men who go to remove the offering.

(*c*) Before the new offerings are laid down, the mat is taken up, and the servant lad sweeps the dust of the room into the south-east corner. The mat is spread as before, and when the laying down of the

offerings is complete, the sweeper carries the broom with the handle down and the bristles pointing inward, and, following the candle-bearer, goes away to the east side.

(21) *Setting Out the Food in the Living Room.*

(*a*) The bereaved son sets out food for his father as if he were alive.[17] The dainties of the season and warm water for washing are laid out as on ordinary days.

(*b*) On the first of the month, if the first ripe fruits and grain are presented, no food is laid out in the living-room.

(22) *Divining for the Site of the Grave and for the Day of the Interment.*

(*a*) When divining with the stalks for the site of the grave the cemetery keeper makes the marks on the earth.

(*b*) When divining with the shell for the day of the interment, should the result be favourable, it is communicated to the wife of the Master of Ceremonies. She wails on hearing it, and all the womenfolk wail along with her. She then ascends to the hall, and all those who are wailing cease their cries.

(23) *Lifting the Coffin.*

(*a*) When they are lifting the coffin out of the hole, there is no wailing either within the hall or out of it.

(*b*) The bier and the trolley are arranged to the east of the west steps.

(24) *Visiting the Father's Shrine when there are Two Temples.*

(*a*) If the deceased officer had two temples,[18] then the offerings are all laid out in the temple of his

father's spirit. These offerings are like those at the lesser dressing. After this laying out the coffin is raised.

(*b*) The interview with the ancestor is carried on in the temple of the father. The stand is left outside and to the west of the temple door, and faces east. The coffin is taken in, and up by the west steps, and is adjusted in position between the pillars. The offerings remain at the foot of the west steps, and face east, graded from the north. The Master of Ceremonies goes up, and, standing to the east of the coffin, faces west. The others, assisting him, go east to their places. The womenfolk go up, and stand facing east. The offerings are then taken up and laid to the west of the coffin. The ascending and descending are done by the west steps. The Master of Ceremonies takes occasion of this to stamp.

(*c*) The torch-bearer who first enters goes up to the hall and stands facing west to the south of the east pillar. He who follows the coffin stands below the west steps on the east side, and faces north.

(*d*) Then the Master of Ceremonies descends and goes to his place, while those who remove the offerings go up by the west steps, the Master of Ceremonies stamping as before.

(*e*) When the liturgist and his assistant lift up the offerings, the napkins and mat are carried behind them down the steps. The order in which the coffin and those who follow it proceed is as before. Thus they go to the temple of the grandfather

(25) *Bringing in the Carriages.*

(*a*) In the carriage which is brought in, the rug is of deerskin, with the summer coat of hair on. There is also a spear, a quiver, and a leather bridle. A

banner is fixed on it, and it carries a skin cap suit. The tassel and the bit are suspended from the cross-pole.

(*b*) There is also an ordinary carriage carrying a suit of dress clothes.

(*c*) And a country cart with a rain-coat and bamboo hat.

(26) *The Rules for Lifting and Covering the Offerings.*

(*a*) When they are about to set the coffin on the hearse, the liturgist and his assistants lift up the offerings and stand to the west of the door, facing south and graded from the east. When the roping is complete, they go forward and lay down the offerings, spreading them on a mat to the west of the coffin.

(*b*) When the offerings are covered, they put the penthouse over the coffin.

(27) *The Making of the Apparatus for the Interment.*

(*a*) The earth-boards are made of wood stripped of its bark and then hewn into shape.

(*b*) In making the cushions, the outer layer is of rushes, and within these are wild ginger and water-lilies.[19]

(*c*) The wrappers for the meat are of rushes 3 feet long, and plaited together in their length.

(*d*) The baskets for the grain are three in number, and their contents are steeped in hot water.[20]

(28) *Turning the Carriages.*

In making the start they turn the carriages round, but do not alter their position relative to one another.

(29) *The Number of Those who Hold the Steadying Ropes.*

Four men at each side hold these.

(30) *The Parting Gifts of the Guests.*

There is no settled rule as to what the guests shall give as parting gifts.

(31) *The Rice for the Offering at the Interment.*

Whatever grain is offered is uncooked.

(32) *Stopping the Coffin.*

It is only to receive a message from the ruler that his is done.

(33) *The Arrival of the Carriages at the Cemetery and Their Return.*

(*a*) When the carriages arrive at the cemetery, they go to the left of the way, and are halted, facing north, and graded from the east.

(*b*) When the coffin reaches the cemetery, the garments are gathered from the carriages and put upon the hearse to be carried home.

(*c*) When the filling of the grave is complete, the carriages do not drive fast as they return home.

(34) *The Things in which the Ruler does not Share when Viewing the Dressing.*

When the ruler is present at the major dressing, if he does not wait for the offerings to be laid down, he leaves after the lid of the coffin has been put on. If he does not wish to view the dressing, he comes after the lid has been put on and stays to the end.

(35) *Bringing in the Hearse.*

After the position of the coffin has been adjusted, the guests leave, and the workmen bring in the hearse t the space between the steps.

(36) *The Place where the Offerings at the Start are Set.*

The liturgist lays out the offerings at the start, to the south of the Master of Ceremonies, and abreast the front wheels of the hearse. He grades them from the north and covers them with napkins.

(37) *The Bow and Arrows among the Spirit Vessels.*

(*a*) The bow and arrows used are new. The shapes are roughly hewn out.

(*b*) Ends are painted on the bow, and it can be strung if desired. There is also a bow frame, and the bow is whipped round, and has a grasp lashed on to it. A bow case is also provided.

(*c*) There is also a set of hunting-arrows with bone arrow-heads and short feathers.[21]

(*d*) Also a set of four practice-arrows of the same thickness throughout, and with short feathers.

CHAPTER XXXII

THE SACRIFICES OF REPOSE FOR AN ORDINARY OFFICER

(PART I.)

1. *Setting Out the Viands.*

(*a*) IN the ceremonial connected with the sacrifices of repose for the soul of an ordinary officer

(*b*) A young pig is presented as the food offering.

(*c*) One half of it is cooked outside the temple door and to the right side, the cooking-stove facing east.

(*d*) The stoves for the fish and the game follow this, and are graded from the north.

(*e*) The cooking-stove for the grain is set at the foot of the east outer wall, and faces westward.

(*f*) The used-water jar is set to the south-west of the western steps, with the water to the west of it, and the cup-basket to the east.

(*g*) The wine-holder is set under the north wall of the room and opposite the door. It consists of two jars, holding must and wine respectively, the wine being to the east. They are not provided with stands, but are covered with coarse cloth, and ladles are set on them, with their handles to the south.

(*h*) A plain body-rest[1] and rush mat are set at the foot of the west inner wall.

(*i*) Rushes, 5 inches long, and bound in bundles, are provided for laying the offerings on. These are

placed in a basket, and set out on top of the west cupboard.

(*j*) A pair of wooden holders containing pickled mallows and snail hash are set out to the east of the west pillar, the hash being to the west. A tureen of vegetable broth succeeds these.

(*k*) Two holders, which are to be offered to the liturgist before being laid before the personator of the deceased, succeed these, and four wicker holders follow them, graded from the north.

(*l*) Two pots of glutinous and panciled millet respectively are set out between the steps, graded from the north, and are covered with a rush mat.[2]

(*m*) A ewer of water is set in the basin, with its spout to the south, and these are placed to the south of the west steps, with a basket of towels to the east of them.

(*n*) Three tripods are set out to the right side of the door and outside it. They face north, and are graded from the north. The poles and covers are set with them.

(*o*) The ladles and meat-stands are set to the west of the west gatehouse.

(*p*) The stand of roasted delicacies is set in the inner west gatehouse, with its outer edge south.

2. *The Places Outside the Door.*

(*a*) The Master of Ceremonies and his brethren, dressed as for the interment, and the guests who have come to assist, dressed as for a visit of condolence, all take their places outside the door, as for the morning and evening wailing. The womenfolk and the host's own brothers dress themselves as does the Master of Ceremonies, and go to their places in the hall after the same fashion.

(*b*) The liturgist dons the coif, and, wearing a fillet and girdle of bean fibre, spreads a mat for the spirit in the room, with its front eastward, and puts a body-rest on the right side of it. He then descends and goes out. When he comes to where the temple-keeper[3] stands, he takes up his position with him to the west of the door, facing east, and graded from the south.

3. *The Places Within the Door.*

(*a*) The temple-keeper announces that the assistants are ready, and asks permission for the sacrifice to proceed. The Master of Ceremonies then bows to the guests, as when they came to the wailing, and they enter and wail, the women wailing also.

(*b*) Then the Master of Ceremonies takes his place in the hall. All those who assist him to manage the obsequies, as well as his brethren and the guests, go to their places on the west side, as when they returned from the interment and wailed.

(*c*) Then the liturgist enters to the left of the door and faces north.

(*d*) And the temple-keeper goes to the foot of the west steps and faces north.

4. *Setting Out the Viands.*

(*a*) The liturgist washes his hands, and, ascending the steps, takes the rush mats and washes them. He then goes up, and entering, sets them to the east of the body-rest, and upon the mat lying east along. He goes down, and, after washing the goblets, ascends again, the wailing stopping at this time.

(*b*) The Master of Ceremonies, leaning his staff[4] against the west inner wall, enters, followed by the

liturgist, who walks at his left side. Then they both face west.

(*c*) The assistants then bring in pickled mallows and snails, the snail hash being on the north side.

(*d*) Then the waiters and assistants wash their hands and go out to raise the tripods, the senior being on the left side.

(*e*) When the tripods enter, they are set out at the foot of the west steps, facing east, and graded from the north. The ladles and stands follow them, and are also set out. The man on the left withdraws the pole from his tripod, lifts the cover, and ladles out the contents. The waiters and the men on the right then set the meat on the stands.

(*f*) When this is done, the ladlers withdraw in the reverse order of their entrance, and return to their places.

(*g*) The stands are then taken in and set to the east of the holders. The meat-stand comes first, and the stand of fish follows it, while the game is set by itself. Then the assistants set two jars of millet to the south of the meat-stand, that containing the glutinous millet being first, and followed by the panciled millet.

(*h*) A tureen of soup is set to the south of the holders.

(*i*) Thereafter the waiters go out and stand to the west of the door.

(*j*) The assistants remove the tripods.

(*k*) The liturgist ladles out the must, and orders the waiter to lift the covers off the jars. He says, "All right," and lifting the covers, puts them upturned to the south of their jars. Thereafter he returns to his place.

(*l*) The liturgist then lays down the goblet of must to the south of the tureen and returns to his place, whereupon the Master of Ceremonies kowtows twice.[5]

5. *Feasting the Spirit.*

(*a*) Then the liturgist invites the spirit to partake of the feast.

(*b*) He orders the waiter to offer the sacrifice, and he, saying "All right," rolling up his sleeves to the elbow, takes some of each kind of millet and offers them thrice in succession, laying the grains on the rush mat. He takes some of the pork and offers it in the same fashion. The liturgist takes the goblet he had laid down and pours a triple libation from it. He does not exhaust all the must, and replenishing the goblet, returns it to its place, where he again lays it down. The Master of Ceremonies again kowtows twice.

(*c*) Then the liturgist pronounces the blessing, and when he has finished, the Master of Ceremonies kowtows as before. Thereafter he wails, and; going out, returns to his place.

6. *The Personator Enters.*

(*a*) The liturgist meets the personator, and one of the Master of Ceremonies' brothers, dressed in sackcloth, and wearing a fillet, takes up a basket, and wailing, follows the personator in.

(*b*) As the personator enters the door, the men wail first and then the women.

(*c*) Water is poured out, and the personator washes his hands, the temple-keeper handing him the towel.

(*d*) When the personator reaches the steps, the liturgist invites him to ascend.

(*e*) As the personator goes up, the temple-keeper calls on the mourners to stamp, which they do as before.

(*f*) As the personator enters the door of the room they stamp again, as before, and the wailing ceases.

(*g*) Then the womenfolk enter the chamber.

7. *The Personator Eats.*

(*a*) The Master of Ceremonies and the liturgist bow to the personator, and invite him to put himself at his ease. He bows his assent, and seats himself forthwith.

(*b*) The man who followed the personator lays down the basket at the personator's left hand and on the mat, and then stands to the north of him.

(*c*) The personator takes the cup, which was laid down in his left hand, and picking up some of the pickled vegetables, dips them in the hash, and offers them between the holders.

(*d*) The liturgist orders the waiter to assist[6] the personator in making the other offerings.

(*e*) He takes the millets and the lung for offering, and hands them, one after the other, to the personator, who offers them. He offers the must from the cup after these, and the liturgist pronounces a blessing. Then the Master of Ceremonies bows as before, and the personator, tasting the must, sets the goblet down.

(*f*) The waiter raises the other lung and the spine, and hands them to the personator, who, receiving them, waves[7] and offers them. He then tastes the lung, using his left hand along with his right to hold it.

(*g*) The liturgist orders the waiter to bring near the jars, and he raises the glutinous millet and sets it on the mat.

(*h*) The personator makes an offering from the tureen, and afterwards tastes the contents.

(*i*) The Grand Soup is then brought in the door

and laid to the south of the tureen, four holders of hash being laid to the left of it.

(*j*) The personator then eats[8] of the grain, casting what is over into the basket.

(*k*) After three courses of grain, the waiter raises the liver, and the personator receives, waves, and offers it, tasting it thereafter, and then depositing it in the basket.

(*l*) After he has eaten thrice again of the grain, the lower hindleg[9] is raised and offered in the same fashion.

(*m*) Then the waiter lifts up the fish and the game and deposits them in the basket.

(*n*) Again the personator eats three times of the grain, and then the shoulder is offered as above.

(*o*) The waiter raises the stands of fish and game, each having three pieces upon it, and places them in the basket.

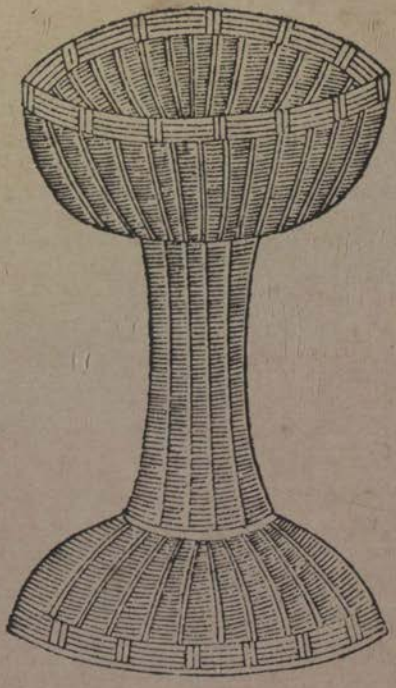
(*p*) When the personator has finished eating, the waiter receives the lung and the spine, and places them in the basket. Thereafter he returns the millet to the place it occupied at first.

8. *The Master of Ceremonies Gives a* Digestif *to the Personator.*

(*a*) The Master of Ceremonies then washes a cup without a foot, and, ladling wine into it, offers it to the personator. He receives it with a bow, and the Master of Ceremonies, facing north, bows in return. Then the personator pours a libation of the wine, and thereafter tastes it.

(*b*) The senior among the guests follows with the roasted liver. This is laid lengthwise on a meat-stand, with the salt to the right.

(*c*) The personator grasps the cup in his left hand, and taking the liver in his right, dips it in the salt.



BAMBOO-SPLINT HOLDER.

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He waves and offers it, and, after tasting it, lays it again on the stand. The guest descends, and, returning the stand to the west gatehouse, goes back to his place.

(*d*) When the personator has emptied the cup, the liturgist receives it. The personator is not urged to drink, and the Master of Ceremonies bows, the personator returning the bow.

9. *The Personator Toasts the Host.*

The liturgist ladles wine into a cup and hands it to the personator, who uses it to toast the Master of Ceremonies. He bows as he receives the cup, and the personator bows in reply. Then the Master of Ceremonies sits down, and, pouring a libation, finishes off the cup and bows, the personator bowing in reply.

10. *The Master of Ceremonies Offers Wine to the Liturgist and the Waiters.*

(*a*) A mat is set for the liturgist, facing south.

(*b*) The Master of Ceremonies offers wine to him, and he bows, and, sitting down, receives the cup, the Master of Ceremonies bowing in reply.

(*c*) Pickled vegetables and hash are served, and the meat-stand is set out.

(*d*) The liturgist takes the cup in his left hand, and makes an offering of the pickles. He lays down the cup, and, rising, takes the lung, sits, and, after offering, tastes it. He rises and places it on the stand. Thereafter he pours a libation, and tastes the wine. The liver is brought on to follow these, and he dips it in the salt, and, waving it, offers it. He tastes it, and places it on the stand. Thereafter he finishes the cup and bows, the Master of Ceremonies bowing in return.

Then the liturgist sits, and hands the cup to the Master of Ceremonies.

(*e*) The Master of Ceremonies ladles out wine and offers it to the waiter. He faces north and bows, sits and accepts the cup, the Master of Ceremonies bowing in return. The waiter pours a libation, and, finishing the cup, bows, the Master of Ceremonies responding with a bow, receiving the cup, taking it out, and placing it in the cup-basket. He then ascends the hall, and returns to his place.

11. *The Subsequent Offering of Wine by the Wife of the Master of Ceremonies.*

(*a*) The wife of the Master of Ceremonies washes a cup with a foot to it in the chamber, ladles wine into it, and makes a second offering of wine to the personator, using the same ceremonial as her husband did.

(*b*) She then herself goes back, and brings in two splint holders, containing dates and chestnuts, which she places to the south of the covers of the grain-jars, the dates being to the west.

(*c*) The personator makes an offering from the holders, and pours a libation of the wine as before. A guest then brings in roast meat to follow this, as before. The personator offers the roast meat, and finishes the cup, as before.

12. *The Lady Offers Wine to the Liturgist and the Waiter.*

She ladles out wine and presents it to the liturgist, the splint holders and roast meat following as before. The offering of wine to the waiter is in all respects similar, and the lady takes the empty cup back to the chamber.

13. *The Senior Guest Makes the Third Offering.*

The senior guest washes an ornamented cup, and makes the third offering of wine to the personator, the roast meat following it, with the observances noted above.

14. *The Liturgist Announces that the Offering of Food is Complete.*

(*a*) The wife of the Master of Ceremonies returns to her place.

(*b*) The liturgist goes out the door, and, facing west, announces to the Master of Ceremonies that this feeding of the personator, as if he were the parent, is finished. Thereupon the Master of Ceremonies wails.

(*c*) Then all the mourners wail.

15. *The Personator Leaves.*

(*a*) When the liturgist re-enters, the personator rises.

(*b*) The man who attended on him takes up the basket, wailing as before.

(*c*) The liturgist precedes the personator out the door, the stamping going on at this time when they descend from the hall and as they go out the door, as on former occasions.

16. *Changing the Position of the Viands.*

The liturgist returns, and they remove the eatables to the north-west corner in the same order as that in which they were first set out, the body-rest being to the south of them. They then screen the whole with the end of the mat.[10]

17. *The End of the Business.*

(*a*) The assistants remove the mat which the liturgist brought in, and place it in the chamber, the liturgist himself taking the meat-stand out.

(*b*) Then the waiter closes the window and door.

(*c*) The Master of Ceremonies then descends, and the guests leave.

(*d*) Thereafter the Master of Ceremonies goes out the door, the wailing ceases, and all return to their places.

(*e*) Then the temple-keeper announces that the business is at an end, and as the guests go away the Master of Ceremonies kowtows as he takes leave of them at the great door.

CHAPTER XXXIII

THE SACRIFICES OF REPOSE FOR AN ORDINARY OFFICER

(PART II.)

Eleven Notes.

(1) *The Beasts, the Tripods, and the Contents of the Meat-Stands.*

(*a*) THOSE preparing for the sacrifices of repose, bathe, but do not comb the hair.[1]

(*b*) The domestic animals to be used are laid outside the temple door, with their heads to the north. They are graded from the west, and are laid on their right sides.

(*c*) The ceremony begins at midday.

(*d*) The animals are slaughtered outside and west of the temple door. The Master of Ceremonies does not view the dismembering of the pig.

(*e*) When the meat is cooked, the left shoulder, upper and lower foreleg, thigh, lower hindleg, spine, ribs, divided lung, three pieces of pork for offering, taken from over the breastbone, and one lung for offering, are placed in the top tripod.

(*f*) Nine fish, pike and carp, are placed in the middle tripod.

(*g*) In the lowest tripod is placed the game, the left half of the carcass only without the rump.

(*h*) The carrying-pole and cover of each tripod are laid out beside it.

(*i*) In laying the meat on the stands, just as on the former occasion, the underside is made to face forward, and in the fish the dorsal fin.

(*j*) On the liturgist's meat-stand are laid the rump, neck, spine, ribs, and divided lung.[2] It is placed between the steps and to the east of the grain-jars.

(2) *The Direction in which the Assistants Face, and Their Positions.*

(*a*) In pouring out the water for the personator, when he washes his hands, the man who holds the basin faces west, while the man who holds the ewer faces east. The man who holds the towel stands to the north of them, facing east, and the temple-keeper faces south, and hands the towel to the personator.

(*b*) When the Master of Ceremonies is in the room, the temple-keeper goes up the steps and stands outside the door, facing north.

(*c*) When the waiter is not doing anything, he goes out the door and stands with his back to the wall, between the door and the window,[3] with his face southwards.

(3) *Concerning the Tureen and Wooden and Splint Holders.*

(*a*) The vegetables put into the soup in the tureen are sow-thistle or vetches, with a thin paste of rice-flour. In summer the mallow is added, and in the winter celery. A spoon accompanies it.

(*b*) In the first holder of wood are pickled mallows, and in the second, to the west of it, pickled snails. In the splint holders are cooked dates and picked chestnuts.

(4) *The Regulation about the Liturgist Attending on the Personator.*

(*a*) When the personator enters the room, the liturgist follows him.

(*b*) When the personator sits down, he does not put off his shoes.

(*c*) When the personator rises, the liturgist goes in front of him, facing in his direction.

(*d*) When the personator turns to go out the door, when he turns again to pass the Master of Ceremonies, and again as he prepares to descend the steps, the liturgist keeps his face towards him.

(*e*) And he does the same when they descend the steps, and as they go to the door.

(*f*) When the personator has gone out the door, the liturgist returns, entering by the left of the door, and turning north. He returns to his place, and the temple-keeper calls on the Master of Ceremonies to descend.

(5) *The Personator's Clothes and the Person Who may Hold the Office.*

(*a*) The personator wears the highest grade of clothes which were worn by the deceased.[4]

(*b*) A man personates a dead man, and a woman a woman. In the latter case a woman of a different surname is chosen, and as such not one of inferior standing.[5]

(6) *When there is no Personator.*

(*a*) If there be no personator,[6] then the observances of the sacrifice go on up to the bringing in of the viands, as detailed above.

(*b*) In this case also, the offerings are laid on the

rush mats provided, and after the liturgist has pronounced the blessing, the ceremony comes to an end.

(*c*) There is no assisting with the offerings, no Grand Soup, no hash presented, and no other offerings of wine following that made by the Master of Ceremonies.

(*d*) Then the Master of Ceremonies wails, and, going out, returns to his place.

(*e*) The liturgist then closes the window and the door, and, descending, returns to his place to the west of the door.

(*f*) The men and women wail in turn for three periods.

(*g*) This is done three times, just as when the personator was eating.

(*h*) When the liturgist ascends, the wailing stops. He then calls out thrice, and opens the door.

(*i*) The Master of Ceremonies enters.

(*j*) And the liturgist follows and opens the window, keeping his place on the Master of Ceremonies' left.

(*k*) The Master of Ceremonies wails, and, going out, returns to his place.

(*l*) When the removal of the offerings is complete, the liturgist and the waiter descend and return to their places.

(*m*) And the temple-keeper calls on the Master of Ceremonies to descend as before.

(7) *The Days for the Sacrifices, and the Words Used by the Liturgist.*

(*a*) For the first sacrifice of repose they use a *jou*[7] day.

(*b*) The words the liturgist uses are: "The sorrow-

ing son So-and-so and his sorrowing distinguished assistants[8] have risen early, because they could not remain in peace in their homes while the spirit is without its abode.

(*c*) "They dare to use this clean beast, 'the stiff-bristled one'[9] (pig).

(*d*) "They bring also 'the fragrant mass' (glutinous millet).

(*e*) "With the 'admirable condiments' (pickles), and 'the great harmony' (millets).

(*f*) "Also the 'new liquor' (must), and the 'settled wine' (clear wine).

(*g*) "In sorrow they engage in this first ceremony.

(*h*) "Go, noble spirit, to join thy ancestor of style So-and-so.

(*i*) "And eat of these foods presented to thee."

(*j*) The second sacrifice of repose is conducted as the first. The liturgist this time says: "In sorrow they engage in the sacrifice of repose."

(*k*) After the third sacrifice of repose they desist from wailing. For the second and third sacrifices they use *kang* days,[10] the rest of the observances being as before. On this last occasion the liturgist says: "They sorrowfully engage in the final observances of the ceremony."

(8) *The Parting Cup Given to the Personator, after the Offerings at the Completion of the Wailing.*

(*a*) After the three offerings of wine have been made, and the things offered to the spirit have not yet been removed, a parting cup is given to the personator.

(*b*) The wine-holder consists of two jars set to the right, outside the temple door, and a little to the south. The jar of water is set to the west of the

wine, and the ladles are set on with their handles to the north.

(*c*) The used-water jar is set to the south-east of the wine-holder, with the water to the east of it, and the cup-basket to the west.

(*d*) The wooden and wicker holders are then set out, there being only four slices of dried flesh.

(*e*) Two square pieces of dried meat are laid on a meat-stand, with one half-piece for sacrificing laid lengthwise. This is set in the west gatehouse.

(*f*) When the personator goes out, the body-rest is carried after him, and the mat follows that.

(*g*) The personator goes out by the right of the door, and stands facing south.

(*h*) The mat is then set to the north-west of the wine-holders, and facing east. The body-rest is laid on the south end of the mat. The guests then go out and return to their places.

(*i*) The Master of Ceremonies goes out and takes his place to the east of the door, and a little to the south of it. His wife also goes out and takes her place to the north of her husband. Both face west, and wail without ceasing.

(*j*) The personator goes to his mat and sits down, the Master of Ceremonies being the only one who refrains from wailing. He washes a cup without a foot, and, filling it, hands it to the personator, who bows and receives it. The Master of Ceremonies bows as he invites him to drink, and then, wailing, returns to his place.

(*k*) Then the relishes are served, and the stand of meat is set to the east of them, the turnover of the dried flesh being to the south.

(*l*) The personator takes the goblet in his left hand,

and, lifting the dried flesh in his right, dips it into the pickled hash and offers it.

(*m*) The waiter hands him the dried meat to taste. He receives it, and, having waved and offered it, tastes and returns it.

(*n*) He makes an offering of the wine, and, having drunk it off, lays the empty cup on the south side.

(*o*) The Master of Ceremonies and his brethren stamp, the women stamping also.

(*p*) The wife of the Master of Ceremonies washes a cup with a foot, and makes the second offering of wine to the personator, with the same observances as those used by her husband. Nothing is served to follow this, and the stamping is as before. Then the senior guest washes an ornamented cup, and makes the third offering as the second was made, the stamping following as before. The waiter takes the meat-stand and puts it into the basket.

(*q*) When the personator rises, the man who is attending him lifts the basket and follows him, wailing as he goes. The liturgist precedes the personator, and the rest of the mourners follow the attendant. When they reach the inside of the great door they stamp as before.

(*r*) When the personator goes out the door, the mourners cease their wailing.

(*s*) When the guests leave, the Master of Ceremonies escorts them, and kowtows in bidding them farewell.

(*t*) The wife of the Master of Ceremonies also bows to the guests.

(*u*) The menfolk put off their fillets and girdles outside the door of the temple.

(*v*) When the near relations enter to remove the offerings, the Master of Ceremonies does not share this office with them.

(*w*) The women put off the head-fillet, but not the girdle.

(9) *How the Absence of the Parting Cup is Managed when there is no Personator.*

(*a*) If there be no personator, then there is no parting cup. The liturgist and others go out as in the other case, and the body-rest and mat are set as was done then, and thereafter the mourners stamp in alternate bands three times.

(*b*) Then the wailing ceases, and, after the conclusion of the ceremony has been announced, the guests leave.

(10) *The Setting Up of the Tablet.*

(*a*) The body is coffined three days after death, and in the third month afterwards the interment takes place, after which the wailing ceases.

(*b*) On the evening of the day on which the wailing ceases, which is the eve of the day on which the tablet is to be set up, the relishes are brought in, and the wine also.

(*c*) When this is done, the liturgist says: "On the coming day such-and-such the sorrowing son So-and-so is about to elevate your tablet and place it beside that of your noble grandsire of such-and-such a style. Be good enough to take some refreshment."

(*d*) In the case of a girl, the liturgist says: "To place it beside that of your honoured grandmother, *née* So-and-so."

(*e*) If it is the wife who has died, he says: "To place the tablet of her grandson's wife beside that of her noble grandmother-in-law, *née* So-and-so."

(*f*) For the rest the formula is a simple one.

(*g*) The words in which the spirit is invited to partake of the feast are as follows: "Eat what the

sorrowing son So-and-so with actions pure[11] offers you in his sorrow."

(*h*) On the morrow the tablet is set up, in accordance with the precedence which the deceased had in the family line.[12]

(*i*) Then they wash the head, bathe, comb the hair, and trim the nails and hair.

(*j*) For the single kind of meat laid on the stand for dismembered meats, they use the flesh from the neck and breast.

(*k*) The rest of the ceremonial is as at the offering of food at the sacrifices of repose.

(*l*) On this occasion they use as personator a descendant of the deceased.

(*m*) The liturgist says: "The filial son[13] So-and-so and his filial and distinguished assistant have early left their night abode, and with carefulness and awe, without sluggishness or want of thought,

(*n*) "Make this offering of the slabs;

(*o*) "With 'the admirable condiments,' 'the great harmony,' 'the great relish,'[14] and the 'steeped liquor,'

(*p*) "We place you with your noble grandsire of such-and-such a style." To the spirit of the grandfather he says: "We place the tablet of your grandson of such-and-such a style near your own. Please partake of some food."

(11) *The* hsiang *and the* t'an *Sacrifices.*

(*a*) On the first anniversary of the death the smaller *hsiang*[15] sacrifice is performed.

(*b*) The liturgist says: "We offer this annual offering."

(*c*) On the second anniversary of the death[16] the greater *hsiang* sacrifice is performed. On this occa-

sion the liturgist says: "We offer the fortunate offerings."[17]

(*d*) Then, after an interval of another month, the *t'an*[18] sacrifice is performed.

(*e*) During the course of this month the sacrifices to the deceased cannot be combined with those to his wife.

CHAPTER XXXIV

THE CEREMONIAL WHEN THE SINGLE BEAST IS PRESENTED AS FOOD TO THE ANCESTOR

(PART I.)

1. *Divining Concerning the Day.*

(*a*) IN the ceremonial for the presentation of the single beast as food to the ancestor,

(*b*) In the case of an ordinary officer, no attention is paid to the season.

(*c*) But when, after fixing on a day, they proceed to divine as to its suitability, the Master of Ceremonies, in hat and dark square-clothes, goes to his place outside the door, and stands facing west.

(*d*) The children and grandchildren of the deceased dress like the Master of Ceremonies, and take their places to the south of him, facing west, and graded from the north.

(*e*) The whole body of attendants dressed like the worshippers, and each with his duties assigned, stand facing east, and graded from the north.

(*f*) A mat is spread to the west of the centre post of the door and outside the threshold.

(*g*) The diviner takes the stalks from the west gate-house, and, holding them, faces east, to receive his instructions from the Master of Ceremonies.

(*h*) The steward, standing on the left of the Master of Ceremonies, assists him in giving the instructions.

(*i*) The instructions are as follows: "The filial grandson So-and-so wishes to divine concerning such-and-such a future day, in order to keep such-and-such an anniversary by going to the temple of his noble ancestor, his honour So-and-so. He hopes that the spirit will take some refreshment."

(*j*) The diviner assents, and, turning, goes to the mat, where he sits facing west, with the recorder of the diagram on his left. When the divination is finished, the diagram is written down, and the diviner takes it and shows it to the Master of Ceremonies.

(*k*) The Master of Ceremonies looks it over and returns it, and thereafter the diviner turns east, and the assistants go over the diagram, in the order of their seniority. When they are finished, the diviner reports to the Master of Ceremonies that the day is propitious.

(*l*) If it be not propitious, they divine about the same day in the next decade, with the same observances.

(*m*) Then the temple-keeper announces that the business is at an end.

2. *Divining for the Personator.*

(*a*) On the third day before the time fixed they divine concerning the personator, with the same forms as those they observed in divining for the day.

(*b*) The instructions given by the Master of Ceremonies to the diviner are as follows: "The filial grandson So-and-so contemplates keeping such-and-such an anniversary, by going to the temple of his noble grandfather, his honour So-and-so. Divine if So-and-so's son So-and-so may be the personator, and invite the spirit to take a little refreshment."

USED-WATER JAR.

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3. *Informing the Personator of His Appointment.*

(*a*) Then the personator is apprised of his appointment.

(*b*) The Master of Ceremonies takes his place outside the door of the personator elect, with the other descendants of the deceased standing behind him, facing north, and graded from the east.

(*c*) The personator, dressed like the Master of Ceremonies, comes out by the left of the door, and stands facing west.

(*d*) The Master of Ceremonies draws back, and all with him face east, graded from the north.

(*e*) Then the Master of Ceremonies bows twice, and the personator bows in return.

(*f*) The temple-keeper transmits the words of the Master of Ceremonies as above, and when he is finished says: "We have divined that your honour is suited to be the personator of So-and-so, and the lot says that the day is of good omen, so we venture to apprise you."

(*g*) The liturgist of the personator elect communicates the message.

(*h*) The personator gives his consent, and the Master of Ceremonies kowtows twice.

(*i*) Then the personator goes in, and the Master of Ceremonies withdraws.

4. *Informing the Guests.*

(*a*) In informing the guests, these, dressed like the Master of Ceremonies, come out by the left of the door, face west, and bow twice. The Master of Ceremonies faces east, and bows twice in return.

(*b*) Then the temple-keeper, acting as usher, says: "So-and-so is about to keep the anniversary of his

ancestor's death. As your honour intends to be present, we venture to inform you of the time."

(*c*) The guest replies: "Dare I not comply?" Then the Master of Ceremonies bows twice, and the guest responds in like manner, after which the Master of Ceremonies retires, the guest bowing him farewell.

5. *Inspecting the Cleansed Vessels, and the Animal; and Fixing the Time.*

(*a*) On the evening before the ceremony they set the tripods outside the door, facing north, and graded from the west, the covers being with them.

(*b*) The trencher is to the south of them, with its edge adjusted squarely south. On it are laid the dried game, with their heads to the east.

(*c*) The beast is to the west of this, with its head to the north and its feet to the east.

(*d*) The used-water jar is set to the south-east of the eastern steps, and a jar on a stand against the east inner wall. The wooden and splint holders and the tureen are laid in the east chamber, graded from the south. The body-rest, mat, and two jars of grain are in the west side-hall.

(*e*) The Master of Ceremonies and the other descendants of the deceased go to their places to the east of the door as before.

(*f*) The principal and other guests take their places to the west of the door, facing east, and graded from the north.

(*g*) The temple-keeper and the liturgist[1] stand to the north-east of the guests, facing east, and graded from the south.

(*h*) The Master of Ceremonies makes two bows to the principal guest, who replies in the same fashion.

He then bows three times to the other guests, and they reply with two bows.

(*i*) The Master of Ceremonies invites them with a salute to enter. He goes in first, followed by the other descendants, the principal guest, and the other guests. They all take up places in the court below the hall, such as they occupied outside the door.

(*j*) Then the temple-keeper goes up the west steps, and seeing that the jar and the holders are properly scoured, turns, and, descending, stands facing north-east, and announces that the utensils are well scoured.

(*k*) The guests go out, and the Master of Ceremonies follows, and all take their earlier places outside the door.

(*l*) The temple-keeper inspects the beast, and reports it perfect and fat. The inspector[2] then stirs up the pig with his staff.

(*m*) The temple-keeper lifts the game by the tail, and reports it in order. He then raises the cover of the tripod, and declares the vessel clean.

(*n*) He asks the Master of Ceremonies to say when the ceremony will begin. He replies: "When the meat is ready."

(*o*) Then the temple-keeper announces that the business is finished, and the guests leave, the host bidding them farewell with a bow.

6. *Cooking and Setting Out the Food.*

(*a*) Rising early in the morning, the Master of Ceremonies dresses himself as before, and takes his stand outside the door on the east side, with his face to the south, to watch the killing of the single beast.

(*b*) His wife sees to the cooking-stoves below the west side-hall.

(*c*) The cooking is done on the east, outside the door,

the stoves being set facing west, and graded from the west.

(*d*) When the meat is ready, the tripods are filled, and arranged outside the door as before.

(*e*) The wine-holder is placed to the east of the door, the Dark Liquor[3] being to the west.

(*f*) Then the wooden and splint holders and the tureen are filled, and set out in the chamber as before.

(*g*) The meat-stands for the assistants are set out between the steps in two rows, graded from the north.

(*h*) Then two jars are filled with millet, set out in the western hall, and covered with covers made of rushes. The body-rest and mat are laid out in the west hall as before.

(*i*) A ewer of water is set in a basin for the use of the personator when he wants to wash his hands, and a basket of towels alongside of it. These are placed within the door on the right side.

(*j*) Then the liturgist spreads the mat and sets the body-rest[4] on it, in the room, facing east.

7. *Going to Their Places.*

(*a*) The wife of the Master of Ceremonies, with her hair in the snood, and wearing dark clothes, stands in the chamber, with her face to the south.

(*b*) The Master of Ceremonies, with the guests, his relatives, and the body of assistants, go to their places outside the door as before.

(*c*) The temple-keeper announces that all the assistants are ready.

(*d*) The Master of Ceremonies bows to the guests as before, and inviting them with a salute to enter, they go to their places as before.

(*e*) The waiter takes his place in the middle of the court, and facing north.

8. *The Placing of the Meats and Praying to the Spirit.*

(*a*) The Master of Ceremonies and the liturgist ascend to the hall. The liturgist enters the room first, and the Master of Ceremonies follows. They stand, facing west, inside the door.

(*b*) The wife of the Master of Ceremonies washes her hands within the chamber, and brings forward a pair of wooden holders, containing pickled mallows and snail pickle. In laying them down she places the snail pickle to the north.

(*c*) The temple-keeper sends the waiter and the assistants to wash their hands and go out.

(*d*) The Master of Ceremonies descends, and, along with the principal guest, washes his hands. They go out together, the Master of Ceremonies being on the right. He and the waiter lift the tripod with the flesh of the beast in it. The senior guest on the right and one of the assistants then lift the tripods containing the fish and game, and the covers are taken off both the tripods.

(*e*) The temple-keeper, carrying his wand, goes in and stands abreast of the east steps, and facing south.

(*f*) The tripods are placed facing west, the man on the right withdrawing the pole and placing it to the north of the tripod.

(*g*) The helpers lay down the meat-stands and set the ladles on them.

(*h*) Thereupon the contents of the tripods are ladled out.

(*i*) Then the waiter takes up the stand with the heart and tongue on it, and, after covering it, sets it to the west of the east steps.

(*j*) When the setting out of the meat on the stands is complete, the ladles are put into the tripods.

(*k*) Then the Master of Ceremonies ascends, and entering the room, returns to his place.

(*l*) The meat-stand is then brought in and set to the east of the wooden holder. The stand of fish follows it, and the stand of game is set by itself to the north of the meat-stand.

(*m*) The wife of the Master of Ceremonies sets out a pair of jars containing glutinous and panciled millets to the south of the meat-stand, and graded from the west. Two tureens of soup with vegetables are set to the south of the wooden holder, and stretching out southwards.

(*n*) The liturgist washes a cup, fills, and sets it down to the south of the tureens. He then orders the waiter to raise the covers of the jars. He does this, and, laying the covers inverted to the south of the jars, goes out and stands to the west of the door, with his face to the south.

(*o*) The Master of Ceremonies then kowtows twice,[5] the liturgist being on his left.

(*p*) When the prayer is finished, the Master of Ceremonies again kowtows twice.

CHAPTER XXXV

THE CEREMONIAL WHEN THE SINGLE BEAST IS PRESENTED AS FOOD TO THE ANCESTOR

(PART II.)

1. *The Personator Enters.*[1]

(*a*) THE liturgist meets the personator outside the door.

(*b*) The Master of Ceremonies descends and stands to the east of the east steps.

(*c*) The personator enters by the left of the door, and stands facing north while he washes his hands, the temple-keeper handing him the towel.

(*d*) When the personator reaches the steps the liturgist invites him to ascend, and he complies, and enters the chamber, preceded by the liturgist, and followed by the Master of Ceremonies.

2. *The Personator Eats.*

(*a*) The personator goes to the mat and sits down. Then the Master of Ceremonies bows, and invites the personator to sit at his ease, and he responds with a bow.

(*b*) Then the personator takes the cup formerly laid down, and the liturgist invites the spirit of the deceased (for the time residing in the personator) to partake, the Master of Ceremonies bowing as above.

(*c*) The liturgist gives orders that the personator be

assisted in his offering. This is done, and the personator, holding the goblet in his left hand, with his right takes the pickled vegetables, and, dipping them in the hash, offers them between the holders. The waiter takes the glutinous and panciled millets and the lung for offering and hands them to the personator, who offers them.

(*d*) He offers the wine, and, tasting it, praises its quality. Thereupon the Master of Ceremonies bows, and the personator, laying down the goblet, bows in return.

(*e*) He makes an offering from the tureens, and, tasting the contents, praises their quality. The Master of Ceremonies then bows, and the personator bows in reply.

(*f*) The liturgist commands that the jars of millet be brought near. This the waiter does, and places them on the mat.

(*g*) The Grand Soup is set to the north of the pickled hash.

(*h*) The waiter lifts the lung and the spine and hands them to the personator, who receives them, and, waving, offers them. Thereafter he tastes them, holding them with his left hand as well as his right.

(*i*) Then he eats of the millets, and after that of the lungs and spine that had been lifted up by the waiter.

(*j*) The Master of Ceremonies serves the stand with the heart and tongue on it, placing it to the north of the game.

(*k*) The personator eats thrice of the millet, and says he has had sufficient. The liturgist urges him to eat again, and the Master of Ceremonies enforces this invitation with a bow.

(*l*) The waiter lifts up the liver, and the personator receives it, waves, and offers it. Thereafter he tastes

it, and the waiter, receiving it, places it on the heart and lung stand. The dried game and one of the fish are treated in the same fashion.

(*m*) The personator places the lifted heart and spine in the holder of pickled vegetables.

(*n*) The waiter then lays out the various dainties in four holders, placing them to the left, and graded from the south. Pickles are served with them.

(*o*) The personator eats thrice again, and says he has had enough. The liturgist then urges him to eat, as above.

(*p*) The waiter lifts up and serves the lower hind-leg, the game, and the fish, as above.

(*q*) The personator once more eats three times of the millet and says he has had enough, and again the liturgist urges him to eat.

(*r*) The shoulder is lifted, and the game and fish presented as before.

(*s*) The waiter fills up the heart and tongue stand, and places three pieces of meat[2] on another stand.

(*t*) He then lifts up the lung and spine and places them on the heart and tongue stand, returning the millets to their place.

3. *The Master of Ceremonies Gives a* Digestif *to the Personator.*

(*a*) The Master of Ceremonies washes a horn goblet, and, going up the steps, ladles wine into it, and offers it as a *digestif* to the personator.

(*b*) The personator bows as he receives it, and the Master of Ceremonies bows, inviting him to drink. Then the personator makes an offering of and tastes the wine, the senior guest serving the roast liver to follow it.

(*c*) The personator, holding the goblet in his left

hand, takes the liver in his right, and, waving it, offers and then tastes it, thereafter putting it on to the stand of salted vegetables.

(*d*) When the goblet is finished, the liturgist receives it. The words used are: "Hand the goblet." And then: "The noble personator will finish the goblet." The Master of Ceremonies bows, and the personator bows in reply.

4. *The Personator Toasts the Master of Ceremonies and Wishes Him Well.*

(*a*) The liturgist fills a cup and hands it to the personator, who offers it to the Master of Ceremonies as a return for his favours.

(*b*) The Master of Ceremonies bows as he receives the goblet, the personator bowing as he invites him to drink. Then the Master of Ceremonies draws back, and the waiter assists by handing him the other things[3] to be offered.

(*c*) The Master of Ceremonies sits down, and, taking the goblet in his left hand, receives the things to be offered, and offers them. Then he offers of the wine, and, tasting it, goes forward to hear the good wishes[4] of the personator.

(*d*) The waiter gives the glutinous millet to the liturgist, who hands it to the personator. The personator receives it in the holder for the pickled vegetables, and, holding this himself, wishes the Master of Ceremonies long life and prosperity.

(*e*) Holding the goblet in his left hand, the Master of Ceremonies kowtows twice, and, receiving the holder, goes back to his place. He lifts it close to his breast, and pours the grain into his left sleeve, using his little finger to draw the cuff together. He then finishes off the goblet and bows, the personator bowing in return.

(*f*) Then the Master of Ceremonies goes out and shakes out the grain from his sleeve, within the chamber, the liturgist receiving it in a splint holder.

5. *The Master of Ceremonies Offers Wine to the Liturgist and Waiter.*

(*a*) A mat is spread for the liturgist, facing south.

(*b*) The Master of Ceremonies then ladles out wine and offers it to the liturgist. He bows and receives the goblet, the host bowing and inviting him to drink.

(*c*) The pickled vegetables, hash, and meat-stand, are also set out.

(*d*) The liturgist, holding the goblet in his left hand, makes an offering from the holder. He rises, takes the lung, and, offering it, tastes it. Then he rises again, and, placing the lung on the stand, sits, and having offered of the wine drinks it.

(*e*) The liver is brought in to follow the wine, and the liturgist, holding the goblet in his left hand, takes the liver in his right, and, dipping it in the salt, waves and offers it. He then tastes it, and, placing it on the meat-stand, finishes the goblet and bows, the Master of Ceremonies bowing in return and receiving the empty goblet.

(*f*) Again, ladling out wine, he offers it to the waiter, who faces north, and receives the goblet with a bow, the Master of Ceremonies bowing as he invites him to drink. The waiter sits and offers of the wine, thereafter drinking it off and bowing, the Master of Ceremonies bowing in return, receiving the goblet, descending the steps, and returning the goblet to the cup-basket. He then goes up again and returns to his place.

6. *The Lady Offers Wine to the Personator, and He Toasts Her.*

(*a*) The lady washes a cup within the chamber, and, ladling out wine, makes the second offering of wine to the personator.

(*b*) He bows, receiving it, and she, facing north, invites him to drink.

(*c*) One of the female relatives sits outside the door, holding a pair of splint holders containing dates and chestnuts. The lady receives and sets them to the south of the jars.

(*d*) The liturgist assists by handing the contents[5] of these holders to the personator to be offered. The personator receives and offers them, and then offers of the wine and tastes it.

(*e*) The senior among the relatives serves roast dainties to follow. The personator receives, waves, and offers them, and, tasting, returns them.

(*f*) The person who served the dainties to the personator receives them back, and, placing them on the heart and lung stand, goes out.

(*g*) Then the personator finishes off the cup, and the liturgist receives it, the command to the Master of Ceremonies to give it to the personator having been as before.

(*h*) The offering of the pledge to the lady is done with the same observances as when he offered it to the Master of Ceremonies.

(*i*) Then the lady goes to her chamber[6] and faces south, while the waiter assists by handing her the things to be offered. She holds the cup in her left hand, and with her right touches the offerings. She then pours a libation of the wine, and afterwards tastes it.

(*j*) She then enters the room and finishes off the goblet, in the same way as the Master of Ceremonies did.

7. *The Lady Offers Wine to the Liturgist and the Waiter.*

(*a*) The offering of wine to the liturgist, with the presentation of the splint holders, and the roast to follow, are done as before.

(*b*) With the waiter it is also as before, and when he is finished she takes the cup into the chamber.

8. *The Senior Guest Offers Wine to the Personator, and thereafter the Cup is Held Back.*

(*a*) The senior guest makes the third offering as before, the roast being served to follow it in the same fashion.

(*b*) Then the cup is held back for the time being.

9. *The Lady Hands a Cup to the Master of Ceremonies in Order that He may Drink a Toast Himself.*

(*a*) A mat is spread inside the door for the Master of Ceremonies.

(*b*) The wife of the Master of Ceremonies washes a cup, and, ladling wine into it, hands it over to the Master of Ceremonies. He receives it with a bow, and she bows, inviting him to drink.

(*c*) The same female relative assists with the holders as before, and the lady receives and sets down the two wooden and two splint holders.

(*d*) Then the meat-stand is brought in and set in place.

(*e*) The Master of Ceremonies holds the cup in his left hand and makes an offering of the relishes. The temple-keeper assists him with the offerings. When

he lays down the cup, he rises, and, taking the lung, sits, cuts off the end, offers, and tastes it. He then rises, and, laying the lung on the stand, sits, wipes his hands, offers, and tastes the wine.

(*f*) The liver is served to follow, and, holding the cup in his left hand, he takes the liver in his right, dips it in the salt, waves, and offers it. He tastes it, and, the temple-keeper receiving it, sets it on the stand. The roast delicacies are dealt with in the same fashion. He rises and, sitting at the end of the mat, finishes the cup and bows.

(*g*) The lady bows in reply, and, receiving the cup, ladles wine into it, and herself drinks a toast. She holds the cup in her left hand and bows, the Master of Ceremonies bowing in reply. She sits to offer the wine, and stands to drink it. When she has finished the cup, she bows, and her bow is returned by the Master of Ceremonies.

(*h*) Then the lady leaves the room and returns to her chamber.

10. *The Master of Ceremonies Holds a Cup of Wine to His Wife, in Order that She may Herself Drink a Toast.*

(*a*) The Master of Ceremonies descends and, washing a cup, ladles wine into it and hands it to his wife. A mat is spread for her in the chamber, with its front side to the south. She bows as she receives the cup, and the Master of Ceremonies faces west and bows in reply.

(*b*) The female relative who assisted before brings forward the holders. The setting of the meats, the serving of the roast, and the presenting of the cup, are all as in the case of the Master of Ceremonies.

(*c*) Then the Master of Ceremonies changes the cup, fills it, and drinks a pledge. When he has finished the cup, he descends, and, placing it in the cup-basket, enters the room and returns to his place.

11. *The Guest Calls for the Cup that had been Held Back. The Personator Offers a Toast to the Guest. The Guest Offers Wine to the Liturgist and the Waiter, and Hands a Cup to the Master of Ceremonies and to His Wife, in order that They may Themselves Drink a Toast.*

(*a*) In the third presentation of wine the cup held back is used.

(*b*) When the personator has finished the cup, he raises a cup and toasts the guest. The latter then offers wine to the liturgist and the waiter, and, washing the cup, hands it in succession to the Master of Ceremonies and his wife. The serving of the roast to follow is as before.

(*c*) Then he changes the cup and drinks a toast to the Master of Ceremonies. This being done, he returns to his place.

12. *The Master of Ceremonies Offers Wine to the Senior Guest, and Himself Drinks a Toast.*

(*a*) The Master of Ceremonies descends by the east steps and, facing west, bows to the guest as before.

(*b*) He washes a goblet, the guest declining the honour of the washing.

(*c*) When the washing is finished, they go up with the usual salutes and yieldings of precedence. He ladles out wine, and, at the top of the west steps, offers it to the guest, who faces north, and receives it with a bow, the Master of Ceremonies on his right bowing in reply.

(*d*) The relishes are served and the stand of disjointed meat set.

(*e*) The guest holds the cup in his left hand, and with his right makes an offering from the holders. He sets down the cup, and, rising, takes the lung, sits, cuts off the end, offers, and tastes it, thereafter laying it on the stand. He sits, wipes his hands, offers the wine, and drinks off the cup. He then bows, the Master of Ceremonies bowing in reply. The Master of Ceremonies receives the cup, fills it, and drinks a toast. He then lays down the cup and bows, the guest bowing in return.

(*f*) The Master of Ceremonies sits down, makes an offering of the wine, and, finishing the cup, bows, the guest bowing in return. He salutes, and, taking the offerings, goes down with them, and, facing west, lays them at his place, which is as before. The relishes, stand, and following dainties are then set out.

13. *The Master of Ceremonies Offers Wine to all the Guests.*

All the guests ascend the steps, bow, and receive the cup. They sit to offer the wine, and rise to drink. The relishes and stands are set by them, and all partake. Then, the Master of Ceremonies receiving a return bow from them all, they descend, and the cup is placed in the basket.

14. *The Master of Ceremonies Pledges the Senior Guest.*

(*a*) The Wine-holder is two jars placed to the east of the eastern steps, with ladles set on them, handles southward. There is another similar holder on the west side.

(*b*) The Master of Ceremonies washes a goblet, and, ladling wine into it from the holder on the west side,

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stands in front of the west steps and pledges the guests, they standing on his left as he faces north.

(*c*) The Master of Ceremonies then lays down the goblet and bows, the guest responding likewise. The Master of Ceremonies sits down to offer the wine, and bows when he has finished the goblet, the guest replying with a bow. The Master of Ceremonies washes a goblet, the guest declining the honour, and the Master of Ceremonies making a suitable reply. When the washing is finished, he ladles wine into it, and stands with his face to the west. The guest faces north and bows.

(*d*) The Master of Ceremonies lays down the goblet to the north of the relishes.

(*e*) The guest sits, and, taking the goblet, turns east and bows, the Master of Ceremonies responding with a bow.

(*f*) The guest then lays down the goblet to the south of the relishes, and, saluting, returns to his place.

15. *The Master of Ceremonies Offers Wine to the Senior among the Relatives of the Deceased, and Himself Drinks a Toast.*

The Master of Ceremonies washes a cup, and offers wine to the senior among his brethren at the top of the eastern steps, as he did in the case of the principal guest.

16. *The Master of Ceremonies Offers Wine to all His Brethren.*

Having washed a cup, the Master of Ceremonies offers wine to all his brethren, with the formalities he observed in offering it to the body of guests.

17. *The Master of Ceremonies Offers Wine to the Womenfolk among the Descendants, and Himself Drinks a Toast.*

(*a*) Having washed a goblet, he offers wine to the womenfolk among the descendants, in the chamber, with the formalities he observed in offering it to his brethren.

(*b*) He responds to their bow, facing west, and, having changed the cup, drinks a toast himself. When he has finished the cup he descends, and, placing the cup in the cup-basket, returns to his place.

CHAPTER XXXVI

THE CEREMONIAL WHEN THE SINGLE BEAST IS PRESENTED AS FOOD TO THE ANCESTOR

(PART III.)

1. *The Senior Descendant Offers the Additional*[1] *Cup.*

THE senior descendant then washes a drinking-cup, and offers wine once more as when he made the third offering. This does not extend to the waiter. The washing and handing of the cup are as before, but there are no roast dainties served to follow it.

2. *The Senior among the Body of Guests Offers an Additional Cup, and the Cup is then Held Over.*

a) Then the senior among the body of guests offers an additional cup as the second offering of wine was made.

(*b*) Thereupon the cup is held in reserve for the time being.

3. *The Heir Raises the Cup.*

(*a*) The heir to the Master of Ceremonies then raises the cup, which was laid down, and drinks it.

(*b*) After washing his hands, he enters the room, faces north, and kowtows twice.

(*c*) Then the personator takes the cup, and the heir goes forward, and, receiving it, returns to his place, and offers of, and tastes the wine. The personator raises the liver, and the heir, who lifted the cup,

grasps the goblet in his left hand, and, kowtowing twice, goes forward to receive the liver and returns to his place. There he sits and eats the liver, and, after finishing the goblet, bows, the personator returning his bows as they are made.

(*d*) The heir washes and fills the cup, and enters the room. The personator bows and receives it, and the heir bows in reply.

(*e*) The personator offers of, and tastes the wine, and lays it down. Thereupon the heir goes out and returns to his place.

4. *The Junior among the Descendants Raises the Goblets to His Senior.*

The junior among the descendants washes a cup, and, filling it at the wine-holder at the east side, faces north in front of the eastern steps, and raises it to the senior descendant, with the same formalities as the Master of Ceremonies used in pledging the guest.

5. *Offering the Meats on the Stand and the Dainties.*

(*a*) The temple-keeper announces the offering of the meats.

(*b*) And then of the dainties.

6. *The General Pledging between the Guests and the Descendants.*

(*a*) The principal guest sits, and, taking a goblet, goes to the front of the east steps, and facing north, pledges the senior descendant, who stands on his right hand.

(*b*) The guest lays down the goblet and bows, the senior descendant replying with a bow. The guest tands, and, finishing off the goblet, refills it at the

wine-holder assigned to the descendants. He stands facing east, and the senior descendant bows and receives the cup, the guest facing north and replying with a bow. Thereafter he salutes and turns to his place.

(*c*) The senior descendant faces north in front of the west steps, and the senior among the body of guests advances to his left side, and receives the pledge as before.

(*d*) The senior descendant finishes the goblet, and fills it from the wine-holder assigned to his use. He faces west and stands. The one to receive the pledge bows and receives it, and the senior descendant faces north and returns the bow. Thereafter he returns to his place with a salute. Then the body of guests and the body of the descendants pledge one another until all have drunk, the formalities being as before.

7. *The Senior in the Body of Guests Calls for the Cup which was Held Back.*

The one who gives the extra pledge[2] calls for the cup which was held back, just as the senior did.

8. *The Descendants and the Guest Engage in a General Pledging.*

The senior descendant toasts the principal guest as he treated the descendants, and this goes through the whole number, the last to receive the cup placing it in the cup-basket.

9. *Each of the Juniors Raises the Cup, and thereupon Ensues the Drinking without Measure.*

(*a*) The juniors among the guests and descendants wash cups, and each ladles out wine at the holder

appropriated to him. Then they stand in the centre of the court, facing north, and graded from the west, and raise the cup each to his senior. They then lay down the cups and bow, the seniors bowing in return. The man who raised the cup pours a libation from it, and thereafter finishes off the cup and bows, the seniors bowing in return.

(*b*) Each cup-raiser washes his cup, and, filling it from the holder appropriated to him, returns to his former place, the seniors both bowing. Then both the cup-raisers lay down the goblets to the right of the relishes.

(*c*) The seniors take the cups and rise, and the cup-raisers both return to the places and bow in reply, the seniors both laying down their cups at their places, and each bowing to his respective junior, the juniors thereafter returning to their places.

(*d*) Then all drink without restraint as to the number of cups.

10. *The Waiter Offers Wine to the Personator and the Liturgist.*

The waiter washes a cup, fills, and offers it to the personator, who drinks it. He offers it to the liturgist with the same formalities, and, descending, places the cup in the basket.

11. *The Personator Leaves.*

(*a*) The Master of Ceremonies goes out and stands outside the door of the room, facing west.

(*b*) The liturgist faces east, and announces that the offering of food to the deceased in the person of the personator is complete.

(*c*) The personator rises and, preceded by the litur-

gist, and followed by the Master of Ceremonies, descends the steps.

(*d*) The liturgist returns, and he and the Master of Ceremonies enter and return to their places. He commands the waiter to remove the personator's mat and stand, the latter being taken away through the temple door.

(*e*) Then he removes the various dainties, and sets them in the outer part of the west gatehouse.

12. *The Supper.*

(*a*) Mats are set opposite one another,[3] and the waiter lays out the millet-holders and the tureens.

(*b*) The temple-keeper sends the cup-lifter and the senior descendant to wash their hands. This done, they stand below the west steps, facing east, and graded from the north.

(*c*) The liturgist calls on those who are to sup to taste the food. The cup-raiser assents, and, going up the steps, enters the room and stands facing east. The senior descendant then takes his place opposite him, and both sit down.

(*d*) The waiter serves to each of them a piece of the meat offered to the spirit.

(*e*) The Master of Ceremonies takes his place facing west, and bows twice, the liturgist saying: "There is a reason for this feast."[4] The eaters both lay down the meat they hold on the stand, and saying "That is so," both bow in reply.

(*f*) This is done thrice.

(*g*) Then they both take the offered meat, and, after offering the millet, offer it. Then they eat both, the meat being eaten after an offering has been made from the tureen.

(*h*) When they have finished eating the Master of Ceremonies washes a cup, the steward assisting him

by washing another. He ascends, and, filling a cup, offers it as a *digestif* to the superior of the two[5] who are at supper. He receives it with a bow, the Master of Ceremonies bowing in reply. He offers a cup to the inferior of the two in the same fashion.

(*i*) The Master of Ceremonies bows, and the liturgist says: "There is one who shares this cup;"[6] the other details being as before.

(*j*) The two eaters take their cups and bow.

(*k*) They offer of the wine, and then drink off their goblets, bowing thereafter, and the Master of Ceremonies returning their bow. Then they both descend and place their goblets in the cup-basket.

(*l*) The superior of the two washes a cup, and going up the steps, ladles wine into it and offers it in toast to the Master of Ceremonies. He receives the cup with a bow.

(*m*) The superior of the two then goes to his place, and, sitting down, bows.

(*n*) The Master of Ceremonies sits and offers of the wine, and, finishing off the cup, bows. The superior of the two who are eating the supper then returns the bow, and, receiving the empty cup, descends and places it in the cup-basket. The Master of Ceremonies then goes out and stands to the outside of the door, with his face to the west.

13. *Removing the Eatables to Another Position.*

(*a*) Then the liturgist orders the host's meat-stand and the wooden and splint holders to be removed and placed below the eastern inner wall.

(*b*) The liturgist takes his own stand, and, going out with it, stands facing east to the west of the door.

(*c*) The female relative who assisted to lay them, removes the wooden and splint holders to the chamber,

and thereafter removes the relishes and stand of meat used by the Master of Ceremonies' wife.

(*d*) The waiter removes the relishes and stand and the grain jars used by the personator, and places them in the north-west corner, with the body-rest to the south of them. He covers all with a mat, and sets a jar of wine along with them. The waiter closes the window and door, and descends the steps. Thereupon the liturgist announces that the giving of food to the spirit is complete, and, descending, goes out. The Master of Ceremonies then descends and goes to his place.

14. *The End of the Ceremony.*

(*a*) The temple-keeper announces that the business is at an end, and the guests leave, the host escorting them outside the door and bowing twice.

(*b*) The waiter removes the host's stand and the stand below the hall and, when this is finished, goes out.

15. *Nine Notes.*

(1) *The Sacrificial Dress.*

(*a*) In presenting the meat of the single beast to the ancestor as food, all wear dress clothes—the dark hat, the dark silk girdle, and the dark silk knee-pads.

(*b*) Only the personator, liturgist, and waiter are allowed to wear the dark square-clothes, with either a black, a yellow, or a parti-coloured skirt at their option, but in all cases the russet knee-pads.

(2) *Setting Out the Apparatus and Materials.*

(*a*) The used-water jar is set on a north and south line, as far from the hall as the hall is deep, and on an east and west line abreast the eastern wall. The water is to the east of the jar, and the cup-basket to the west of it, lying fairly south. In this are placed

two cups, two drinking-cups, four goblets, one drinking-horn, and one small cup.[7]

(*b*) The jar, the tray, and the stand are laid out beside the east inner wall, facing fairly south. There are also two other jars with their covers to the south of them. On the morrow, when the offerings to the spirit are complete, these are covered with bean-fibre cloth, and when the people have gone to their places, the cloth covers are removed, and ladles put in their places.

(*c*) The splint holders have linings of bean-fibre cloth, red inside. The dates are cooked and the chestnuts carefully selected.[8]

(*d*) The vegetables in the tureens are sow thistle or vetch, in thin rice paste. In summer time mallows are used, and celery in winter.

(*e*) The ladles are of jujube wood with carved handles.

(*f*) The animal is cooked outside the temple door, and on the south-east. The fish and the game are cooked to the south of the animal. All the stoves face west. The boiler for the millet is under the west outer wall.

(*g*) On the heart and tongue stand both the tongue and the heart have the base and the point removed. They are cut across and placed in the tripod with the flesh of the beast. When laid on the stand the heart is stood upright, and the tongue extended lengthwise.

(*h*) The relishes for the principal guest and the senior descendant are brought out of the east chamber, and those for the others from the east side-hall.

(3) *The Regulation about the Assistants.*

(*a*) Of the men who attend upon the personator when he washes his hands, the one holding the basin

faces east, while the one holding the ewer faces west, to pour out the water in greater or smaller quantities as required. The man who holds the towel stands to the north of the ewer.

(*b*) The temple-keeper stands facing east, and taking a towel, flaps it three times, and then, turning south, hands it to the personator. When the personator is finished the towel-holder takes the towel.

(*c*) As the personator enters, the Master of Ceremonies and the guests both retire from their places, and they do the same when he goes out.

(*d*) When the heir raises the wine which was laid down, the waiter sets out the saltcellar.[9]

(*e*) When the waiter comes to perform any duty, he stands to the outside of the room door, facing south; but when he has no duty in hand he stands in the middle of the court, facing north.

(*f*) Whenever the liturgist repeats any of the formulæ the waiter responds with an "Amen."

(4) *The Order in which the Temple-Keeper and the Waiter Stand.*

(*a*) At the offering of wine and the general pledging the temple-keeper takes his place along with the body of guests, and is graded according to his age.

(*b*) At the general pledging the waiter is graded along with the descendants according to his age.

(5) *The Things in the Chamber and those Brought in by the Female Relative.*

(*a*) The Wine-holder consists of a pair of jars in the chamber under the west wall, and graded from the south.

(*b*) The women relatives of the Master of Ceremonies stand to the west of the wine-holder, facing east, and graded from the south. The female relative who

assists the Master of Ceremonies' wife stands in the north hall, facing east, and graded from the north.

(*c*) The wife of the Master of Ceremonies, the female relatives, and those who assist the lady, also take part in the general pledging, facing west.

(*d*) The female who assists by bringing in the relishes takes them up and, sitting outside the door, hands them to the lady.

(6) *Making an Offering to the Spirit of the Stoves*

When the personator has finished eating, the female assistant makes an offering to the stove in which the millet was cooked, and the cook offers to the stove in which the meat was cooked.

(7) *The Regulation Concerning the Accompanying of the Personator by the Guest.*

The principal guest follows the personator until his stand has passed the door, and then returns to his place.

(8) *The Contents of the Stands.*

(*a*) The stand for the personator contains the right shoulder, upper foreleg, lower foreleg, upper and lower hindleg. It has also two bones of the neck vertebræ, lower vertebræ, long ribs and short ribs.

(*b*) There are three pieces of thick flesh,

(*c*) And one divided lung.

(*d*) There are also three pieces of the other lung cut up,[10]

(*e*) And fifteen fish.

(*f*) There are the same joints of the game as of the beast.

(*g*) On the liturgist's stand are the rump, three bones of the lumbar vertebræ, three ribs, one piece of flesh, and one piece of the divided lung.

(*h*) On the stand of the Master of Ceremonies are the upper foreleg, two bones of the neck, two of the lower spine, two of the long and two of the short ribs, one piece of flesh, and a piece of the divided lung.

(*i*) On the stand for the wife of the Master of Ceremonies is the lower hindleg, which has been divided from the upper, the rest of the pieces being like those on her husband's stand.

(*j*) On the waiter's stand are a hindfoot divided from the leg, and one piece each of spine, ribs, meat, and divided lung.

(*k*) The principal guest gets the left lower hindleg, and the senior descendant and the temple-keeper get parts divided out, but not yet assigned, the rest being like the contents of the waiter's stand.

(*l*) The body of guests and the body of descendants, the female assistant, and other assistants of the Duke or his body servants, all get some of the inferior parts of the animal, one piece of meat and one piece of divided lung.

(9) *The Places and Order in Receiving the Wine Offered assigned to the Officers and Body Servants of the Duke.*

The Duke's officers take their places to the west of the door, facing north, and graded from the east. In receiving wine presented to them, they come after the body of guests. The Duke's body servants stand to the east of the door, facing north, and graded from the west. Wine is offered to them after the relatives, and they go up to receive it, and descend to drink.

CHAPTER XXXVII

OFFERING THE SMALLER SET OF BEASTS AS FOOD (PART I.)

1. *Divining for the Day.*

(*a*) THE ceremonial observed by a great officer in offering the smaller set of animals for the refection of the ancestral spirits is as follows :

(*b*) For the occasion they divine a "soft"[1] day, either the 4th or 6th of the decade.

(*c*) They divine forward eleven days.

(*d*) The divination is carried on outside the temple door, the host putting on his dress clothes, and standing facing west to the east of the door. The secretary,[2] also in dress clothes, takes the stalks in their holder in his left hand, and with his right drawing off the cover, holds it along with the stalks, and, facing east, takes his instructions from the host.

(*e*) The host says: "The filial grandson So-and-so in the coming day *Ting-hai*[3] would make the anniversary offering before his noble grandfather, the eldest of his brethren So-and-so, and would associate with him his wife, *née* So-and-so, inviting them to take a little refreshment."

(*f*) The secretary assents, and, standing to the west of the door, facing west, he draws the case off the stalks,[4] and, grasping the stalks in his left hand, takes the case in his right and strikes the stalks.

(*g*) Then he repeats his instructions to the stalks saying: "We depend on you, great stalks, who never fail us. Tell us then, whether it is fitting that the filial grandson So-and-so, on the coming day *Ting-hai*, should make the anniversary offering to his noble grandfather, eldest of his family So-and-so, and associate with him his wife, *née* So-and-so, asking them to refresh themselves."

(*h*) He then lays down the case and stands[5] up to divine.

(*i*) The recorder of the diagram, sitting on his left, draws on the ground with a piece of stick the line[6] indicated, and when the lines are complete, he transfers them to a board, shows them to the host, and, returning to his place, the diviner's assistants examine the lines in turn.

(*j*) If the result be favourable, the secretary puts the stalks in their case, and, taking the stalks and the diagram, goes and reports to the host that the result is according to his wishes.

(*k*) Then the officials issue their instructions to prepare for the ceremony of the washing of the vessels and the sweeping of the temple, and the steward orders the presenting of the wine.

(*l*) But if the result be unfavourable, then they divine a day in the next decade with formalities similar to those noted above.

2. *Divining for the Personator and Advising Him of His Selection.*

(*a*) When the eve of the day of sacrifice arrives, they warn the officials of the imminence of the day.

(*b*) And a day before that they warn the man who is to be divined about as the personator of the deceased.

(*c*) Then next morning they divine concerning the personator, as they divined concerning the day, the instructions to the diviner being: "The filial grandson So-and-so, on the morrow, the day *Ting-hai*, hopes to make the anniversary offerings to his noble grandfather, first of the family So-and-so, associating with him his wife, *née* So-and-so, and hopes to use So-and-so's son So-and-so as the personator, inviting the spirit in his person to take some refreshment." The divining, recording, and drawing the inferences from the diagram are as before.

(*d*) If the omen be favourable, then the personator is immediately apprised of it, the liturgist acting as usher.

(*e*) The Master of Ceremonies kowtows twice, and the liturgist announces: "The filial grandson So-and-so, on the coming day *Ting-hai*, intends to make the anniversary offering to his noble ancestor, first of his family So-and-so, along with his wife, *née* So-and-so, and presumes to apprise you."

(*f*) The personator bows and accepts, and the Master of Ceremonies again kowtows twice.

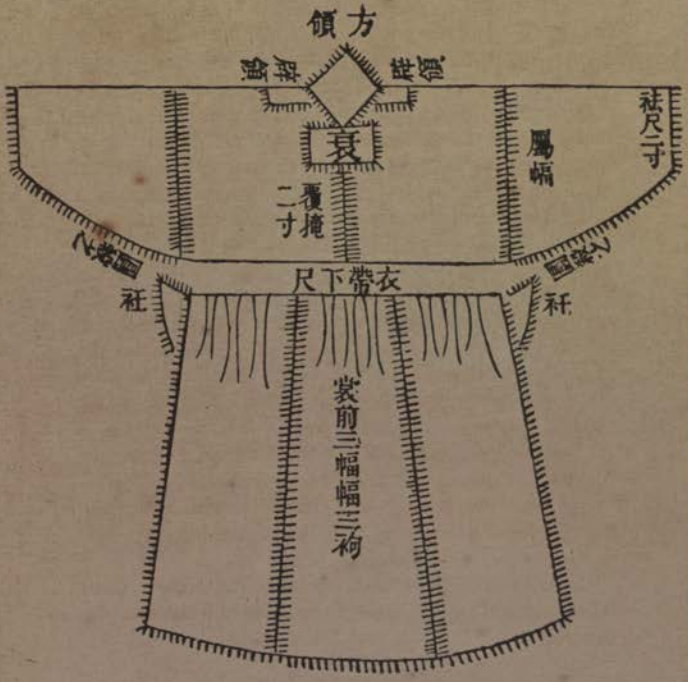
(*g*) Then the Master of Ceremonies withdraws, and the personator escorts him out, saluting, but not bowing.

(*h*) If the result be unfavourable, they select some other person, and divine concerning him as the personator.

3. *Settling the Time.*

(*a*) When the personator has been warned, they return to settle the time outside the temple door.

(*b*) The host, to the east of the door, faces south, and the temple-keeper in dress clothes stands facing north, and says: "Please name the time for the sacri-



UNTRIMMED MOURNING COAT (FRONT VIEW).

To face p. 160.

fice." The host replies: "The hour depends on the season in which the first day of this month falls."

(*c*) Then the temple-keeper says: "To-morrow, at daybreak, we shall begin the ceremony," and to this the host consents, and withdraws.

4. *Inspecting the Slaughtering of the Beasts.*

On the morrow the Master of Ceremonies, in dress clothes, goes to his place outside the temple door, and stands on the east side, facing south. The steward and the temple-keeper face west, graded from the north. The beasts are laid with their heads to the north, and graded from the east. The master-at-arms slaughters the sheep, and his assistant knocks the pig on the head; and thereafter the temple-keeper announces that all is ready, and withdraws.

5. *The Scouring of the Vessels.*

(*a*) Then the cook scours the tripods, ladles, and stands, at the furnaces for boiling the meat, which are set to the south-east of the door, and graded from the north.

(*b*) The keeper of the grain stores scours the earthen pots and pans, grain-dippers, and jars, at the grain-boilers, which are set to the north of the meat-boilers.

(*c*) The keeper of the sacrificial vessels scours the holders, wooden and splint, used in sacrifice, and the ladles, cups, drinking-cups, goblets, body-rest, used-water jar, and cup-basket, and places the ladle, cup, and drinking-cup in the basket. When this is finished, he scours the holders for the eatables, and the cup-basket used with these, in the chamber, and places them at the west side. Then he sets the used-water jar to the south-east of the steps, over against the east inner wall.

6. *Filling the Tripods, and Setting Out the Sacrificial Vessels and Eatables.*

(*a*) When the meat is ready, they set out five tripods —three to the west of the caldron for boiling the mutton, and two to the west of the caldron for boiling the pork.

(*b*) Then the master-at-arms takes up the right[7] side of the sheep without the rump—namely, the shoulder, upper foreleg, lower foreleg, thigh, and lower hindleg, one piece each of the upper, middle, and lower spine, and one set of the short, proper, and fixed ribs; two bones in a set for each part. Three pieces of the entrails are taken, and two of the stomach.

(*c*) The master-at-arms' assistant takes the right side of the pig, all except the rump—namely, the shoulder, upper and lower foreleg, thigh, and lower hindleg, one piece each of the upper, middle, and lower spine, the short, long, and fixed ribs, two bones of each, one piece of the lung for eating, and one piece of the lung for offering, placing all upon one tripod.

(*d*) Then the cook selects nine pieces of flesh, and places them on a tripod.

(*e*) The master-at-arms' assistant also lifts the fish and game, fifteen fish going to one tripod, and a complete carcass of game to another—the game in this case being muntjack venison.

(*f*) When the dividing up is complete, the poles and covers are adjusted, and the tripods taken up and set out on the east, outside the temple door, facing north, and graded from the north.

(*g*) Then the keeper of the sacrificial vessels sets the wine-holder, two jars, between the chamber and the door of the room, on a tray, each with a cover, and one of the two containing the Dark Wine.

(*h*) He also sets a jar of water to the east of the used-water jar, with a dipper in it, and a cup-basket to the west of the used-water jar, all lying fairly south.[8]

(*i*) He also alters the position of the holders to go with the eatables, in the centre of the chamber, and facing south, as when they are laid for the presentation of food, and fills them with their proper contents.

(*j*) Then the junior liturgist sets the basin, ewer, and towel-basket for the use of the personator to the east of the west steps.

7. *Taking Places, and Setting the Mat and Body-Rest.*

(*a*) The host in his dress clothes goes to his place to the east of the east steps and faces west.

(*b*) The keeper of the sacrificial vessels spreads a mat in the lounge, and the liturgist places the body-rest on the mat, at its right end.[9]

8. *Bringing in the Tripods and Filling the Stands.*

(*a*) The host goes out to meet the tripods and takes off their covers. Then the attendant officers wash and take up the tripods, the host preceding them in.

(*b*) The keeper of the sacrificial vessels takes two ladles from the cup-basket and washes them; then takes them in one hand, and, going up, removes the covers of the two wine-holders and places them on the tray. He then puts the ladles on the wine-holders, inverting them, and arranging the handles to point south.

(*c*) Then the tripods enter in their order, and the head cook, carrying a ladle, follows them, while he is followed in turn by one of his department carrying four other ladles, and after him the master-at-arms' assistant, holding two meat-stands, one inverted on the top of the

other, and two of his helpers, each with two stands set together, and following them.

(*d*) The tripods are set out to the south of the inner wall and west of the used-water jar, all facing west, and graded from the north, that holding the pork being the lowest. A ladle is put in each tripod, with its handle eastward.

(*e*) Then the meat-stands are all set west of the tripods, standing squarely west, the stand for the heart and tongue being to the north of the stand for the mutton, and also set squarely west.

(*f*) Then the temple-keeper sends two of the guests and three of the others to the host. They wash their hands at the jar, the senior[10] being appointed to do the ladling.

(*g*) Of the waiters, the senior lifts the parts of the animals, placing the hearts and tongues on the stand reserved for them. The heart is pared flat at the base, and has the apex cut off. It is cut down and across, but not quite through, and then laid on the stand, with the apex end up. The tongue likewise has the base and apex cut off, and is cut lengthwise and across without actual division. It is laid crosswise on the stand, all the cutting having been done when they were being put into the boiler.

(*h*) Then the waiter removes the heart and lung stand to the west of the east steps, placing it east and west, and goes back to the tripods.

(*i*) Of the two waiters, the chief takes up the mutton, laying the parts from the right side of the carcass on a stand, all except the rump, the shoulder, and upper foreleg, upper and lower hindleg, and one piece each of upper, middle, and lower spine, short, long, and fixed ribs, all two bones each, three pieces of the entrails, and three of the stomach, as long as the

breadth of the stand. There are one piece of the lifted up lung, as long as the breadth of the lung, and three pieces of the offered lung, all cut up. The shoulder, upper and lower foreleg, and the thigh and lower hindleg, are at the ends of the stand, then the spine, ribs, and lungs, the shoulder being at the upper end.

(*j*) Then the second waiter takes the pork, setting it on the stand as he set the mutton, but without either entrails or stomach; and with regard to the joints, arranging the underside foremost in both cases.

(*k*) Then the three men of the master-at-arms' department take up the fish, game, and meat. Of the fish, fifteen carp are laid on one stand, along its length, with their heads to the right, and the belly uppermost.

(*l*) Of the game, a complete carcass is laid on the stand, the underpart being uppermost, and the shoulders to the top end of the stand.

(*m*) Nine pieces of meat are put on one stand, laid across, with the skin all in one direction.

9. *Setting the Viands, and Praying to the Spirit.*

(*a*) When the setting out is complete, the liturgist washes his hands at the water-jar, and goes up by the western steps. The host also washes his hands and goes up by the eastern steps. Then the liturgist enters the room first and stands facing south, while the host inside the door faces west.

(*b*) Then the wife of the host builds up her hair in a coiffure.

(*c*) She wears the bordered garment with wide flowing sleeves.

(*d*) She brings forward from the east chamber the scallion pickle and dry and wet venison hash.[11]

(*e*) One of her handmaids dresses like herself.

(*f*) She takes the pickled mallows and snail pickle and gives them to her mistress. The latter takes them without rising, and sets them in a second row on the east side, the scallions being to the south, and the mallows to the north. She then rises and goes into the chamber.

(*g*) The chief waiter takes the stand of mutton, and the second the stand of pork, the three men of the master-at-arms' department taking the fish, game, and meat-stands, and going up in succession by the west steps, follow one another into the room, where they set down the stands, the mutton to the east of the holders, with the pork following it on the north, the fish to the east of the mutton, and the game to the east of that again, the meat being by itself opposite the north end of the other stands.

(*h*) Then the host's wife comes from the east chamber holding a metal jar of glutinous millet, and with a cover on it. She sits down and places it to the south of the mutton-stand, her handmaid passing to her a jar of panciled millet, which she receives standing up, and, sitting, lays it to the south of the stand of fish. Then rising again, she receives from the handmaid another jar of glutinous millet, and, sitting down, sets it to the south of the panciled, rises again, and receiving from her handmaid another jar of panciled millet, she sets it to the south of the glutinous, all with their openings to the south. She then rises and goes to the chamber.

(*i*) The liturgist then ladles out and lays down a cupful of wine, and commands the waiters to remove the covers of the millet-jars. This they do, placing them in pairs, one on top of the other, to the south of the jars.

(*j*) Then the host faces south, with the liturgist on

his left. He kowtows twice, and the liturgist prays, saying: "The filial grandson So-and-so dares to use the fat-tailed (sheep),[12] and the hard-bristled (pig), the fortunate offering (the pickles), and the great harmony (the millet), to perform the anniversary sacrifice to his noble grandfather, eldest of his family So-and-so, coupling with him his wife So-and-so, and invites them to partake of some refreshment." Then the host kowtows twice.

CHAPTER XXXVIII

OFFERING THE SMALLER SET OF VICTIMS AS FOOD (PART II.)

1. *The Personator Enters.*

(*a*) THE liturgist goes out and meets the personator outside the temple door. The host comes down and stands to the east of the eastern steps, facing west. The liturgist enters first to the right of the door, while the personator enters by the left.

(*b*) Then the temple-keeper, holding in both hands the wash-hand basin, stands on the south side of the court, facing east. One of his assistants holds the ewer of water, and stands, facing west, to the east of the basin. Another holds the basket of towels, and faces south to the north of it. Then the water is poured out, and the personator washes his hands in the basin. When this is finished, the holder of the towel-basket sits, lays it down, takes a towel, rises, shakes it three times, and hands it to the personator, sits, takes the basket, and rises to receive the towel from the personator.

(*c*) The liturgist invites the personator, and he, ascending by the western steps, enters, followed by the liturgist.

(*d*) The host then ascends by the eastern steps, and follows the liturgist into the room.

2. *The Personator Eats.*

(*a*) The personator goes to his mat, while the liturgist and the host, facing west, stand within the door, the liturgist being to the left.

(*b*) The liturgist and the host both bow, asking the personator to sit at his ease. The personator does not speak, but responds with a bow, and sits down forthwith.

(*c*) The liturgist then turns and faces south.

(*d*) Then the personator takes the pickled scallions, and, dipping them in the three other holders, lays them as an offering among the holders.

(*e*) Then the chief waiter takes the millet, glutinous and panciled, in the four jars, while the second waiter takes the cut-up lungs of the two beasts from the stands and hands them to the chief waiter, who passes them, along with the glutinous millet, to the personator. He receives them, and lays them as an offering on the things taken from the holders.

(*f*) Then the chief waiter takes up the divided lungs of the beasts prepared for the personator, along with the upper spine, and hands them to him. He also brings near the first pot of glutinous millet and places it on the mat at the right side of the personator.

(*g*) Then the host brings forward the things on the heart and tongue stand, ascending by the eastern steps, and placing the stand to the north of the meat.

(*h*) The chief waiter then serves the two tureens. Taking the tureen of mutton broth from the chamber, he sits down, and sets it to the south of the pickled scallions. The second waiter takes the second tureen of pork broth from the chamber to follow. The chief waiter sits down and places it to the south of the

tureen of mutton broth. In each are vegetables, and each is provided with a ladle. The personator dips up some soup with the ladle, and offers, first from the mutton broth and then from the pork, and tastes some of the former.

(*i*) Then he eats of the things lifted up.[1]

(*j*) Then he eats thrice of the grain.

(*k*) The chief waiter lifts up and presents the long ribs of the beasts to the personator, who receives them, waves them, and offers them, and thereafter tastes them. After this the second waiter receives and places them in the heart and tongue stand.

(*l*) Then the chief waiter brings forward the hash in two earthenware holders, and pickled hash in two similar holders, placing them to the north of the holders formerly brought in.

(*m*) Then the personator again eats ot the millet, and afterwards of the mince. The chief waiter then lifts up a fish from the personator's stand, and the personator receives it, waves it, and offers it, tasting it thereafter. After this the waiter receives it, and places it crosswise on the heart and tongue stand.

(*n*) He eats of the grain again, and then the chief waiter lifts up the shoulder of the game from the personator's stand and gives it to the personator. He receives it, waves it, offers it, tastes it, the chief waiter receiving and placing it on the heart and tongue stand.

(*o*) The personator eats again, and the chief waiter lifts the left hindlegs of the beasts apportioned to the personator as before.

(*p*) Again the personator eats of the grain.

(*q*) Thereafter he says that he has had enough. The liturgist, standing on the south of the host, and facing west, urges the personator to eat, but does not

bow to him, saying: "The noble personator cannot yet be satisfied. We wish him to eat."

(*r*) Then the personator eats of the grain once more, and the chief waiter, lifting the shoulders of the beasts appropriated to the personator, presents them to him. He receives them, waves and offers them, and then tastes them, the chief waiter receiving them and placing them on the heart and tongue stand.

(*s*) Then the personator, without eating of the grain again, says he is satisfied, and the liturgist takes his stand on the south of the host and faces west.

(*t*) The host does not speak, but bows, urging him to eat.

(*u*) Then the personator eats thrice again of the grain.

(*v*) The chief waiter then receives the lungs of the personator's beasts, and places them on the heart and tongue stand.

3. *The Host Gives the Personator a* Digestif.

(*a*) Then the host goes down, and, washing a cup, faces north, and, ladling wine into it, offers it as a *digestif* to the personator, who bows as he receives it, the host bowing as he invites him to drink.

(*b*) The personator then pours a libation of the wine and tastes it, the senior guest serving the livers of the beasts on a stand, which he holds straight out from him, the livers being laid lengthwise on it, so that their ends are presented first, the salt being on the right of the liver.

(*c*) Then the personator, taking the cup in his left hand, catches the two livers in his right, and, dipping them in the salt on the stand, waves and offers them, tastes them, and, laying them on the stand of pickled

vegetables, finishes off the cup, the host bowing, and the liturgist receiving the empty cup from the personator, who bows as he hands it over.

4. *The Personator Toasts the Host and Blesses Him.*

(*a*) The liturgist ladles wine into the cup, and hands it to the personator, who offers it in toast to the host. He bows receiving it, the personator responding with a bow. Then the host faces west, and, laying down the cup, bows again.

(*b*) Then the chief waiter takes the four pots of millet,[2] glutinous and panciled, while the second waiter takes the lungs of the beasts and hands them to the chief, who passes them to the host to be offered.

(*c*) The host, taking the cup in his left hand, receives the things from the chief waiter with his right, and, sitting down, offers them, and thereafter the wine, and, without rising, tastes the wine.

(*d*) The liturgist and the two waiters go out together, and, washing their hands at the usual water-jar, enter again, the two waiters each taking a pot of millet. The chief waiter takes both, and, putting the one on top of the other, hands them to the personator, who receives them, and then commits his blessing to the liturgist.

(*e*) When the blessing is finished, the liturgist receives the millet, and takes his stand to the west of the door, facing north-east, and communicates it to the host, saying: "The noble personator has commanded me, the official liturgist, to pass on this abounding and limitless good luck to you, filial grandson. He calls you, filial grandson, to come near and receive riches from heaven. Sow these in your fields,

and may you live in your descendants a myriad years, for ever and ever."

(*f*) The host sits down, lays down the cup, rises, kowtows twice, then, rising, receives the millets, sits, waves and offers them, tastes them, then lifts them up close to his breast, and pours them into his left sleeve, using his little finger to keep his sleeve shut He takes the cup, and, rising, sits down again and finishes it off, then takes it and rises, sits, lays down the cup and bows, the personator responding with a bow. He takes the cup again, and, rising, goes out. An assistant steward receives in a splint holder the seed grain as the host shakes it from his sleeve, and when the host has tasted it again, he puts what is over into the holder.

5. *The Host Offers Wine to the Liturgist and Waiters.*

(*a*) The host then offers wine to the liturgist. The mat is set facing south, and the liturgist, going on to it and sitting down, accepts the cup.

(*b*) The host faces west and bows in reply.

(*c*) Then the two wooden holders containing pickled vegetables and hash are served by the assistant steward.

(*d*) The waiter sets out a stand containing the pelvic bones of the beasts, with one piece of the lower spine, short ribs, entrails, and stomach, three pieces of flesh, one fish laid across, and two pelvic bones of the game joined at the opening for the fundament.

(*e*) The liturgist dips the pickled vegetables in the hash, and makes an offering of them among the holders; after which he makes an offering from the contents of the stands.

(*f*) Then he pours a libation of the wine and tastes it, the liver being served to follow it. He dips the liver in the salt, waves and offers it, tastes it, and, without rising, places it on the stand, and, after finishing off the cup, stands up.

(*g*) Then the host ladles out a cup of wine and offers it to the chief waiter. He faces north between the door and the window and bows, and, sitting, receives the cup, the host facing west, and returning his bow.

(*h*) The waiter offers the wine, and, having finished it off, bows, sits, hands back the cup, and rises.

(*i*) The meat-stand is set between the steps, the contents being some of the severed bones left, and a piece of meat.

(*j*) Then the host offers wine again—this time to the second waiter—with the same ceremonial as before, the meats for him also being set between the steps, graded from the west, and also consisting of a severed bone and a piece of meat.

6. *The Host's Wife Offers Wine to the Personator, Who Toasts Her.*

(*a*) One of the servants who is assisting takes a cup from the basket, and, carrying it up the steps, hands it to the assistant of the host's wife at the door of the chamber.[3]

(*b*) This female attendant takes and hands it to the host's wife, who washes it in the chamber, and, going out, fills it, then entering the room, faces west, bows, and offers it to the personator.

(*c*) The personator bows as he receives it, and the lady, standing to the north of her husband, faces west and bows, inviting him to drink.

(*d*) The personator makes an offering of the wine, and drinks it off, the host's wife bowing. The liturgist then receives the cup from the personator, who bows.

(*e*) Then the cup is changed and another, washed by the liturgist, filled with wine and handed to the personator.

(*f*) The lady bows and receives the cup, the personator bowing in return.

(*g*) The chief waiter hands her the offerings left by the personator, and she, facing west, to the north of her husband, receives them and offers of them, this being done by her, as did her husband, but no blessing being given by the personator.[4] Then she finishes off the cup and bows, the personator bowing in return.

(*h*) Then the lady takes the cup out, her assistant receiving it from her.

7. *The Host's Wife Offers Wine to the Liturgist and the Waiter.*

(*a*) Then the cup is again changed at the cup-basket and handed to the host's wife in the chamber.

(*b*) She washes, fills, and offers it to the liturgist, who bows, and, sitting down, receives it, while she, from the north side of her husband, bows in return. The liturgist finishes off the cup and does not rise, but, sitting down, hands it to the lady.

(*c*) She receives it, and, filling it again, offers it to the chief waiter inside the room door. He faces west, bows, receives the cup, the lady facing west and returning his bow. Then he pours a libation, finishes off the cup, sits, and hands it to the lady, who thereafter offers wine to the second waiter in the same fashion, the lady receiving the empty cup and taking it back to the chamber.

8. *The Senior Guest Offers Wine to the Personator, Who Toasts Him.*

(*a*) The senior guest then washes a cup and offers wine to the personator, who bows, receiving the cup, the guest to the west of the door facing north and bowing as he invites him to drink. The personator then pours a libation and finishes off the wine, the guest bowing the while. Then the liturgist receives the cup from the personator, who bows in reply to him.

(*b*) The liturgist ladles out a cup of wine and hands it to the personator. The guest bows as he receives it from the personator, who bows, inviting him to drink. Then the guest sits, lays down the cup and bows, takes it, rises, sits again, pours a libation, and finishes off the cup, takes the cup, rises, sits, lays the cup down and bows, the personator bowing in return.

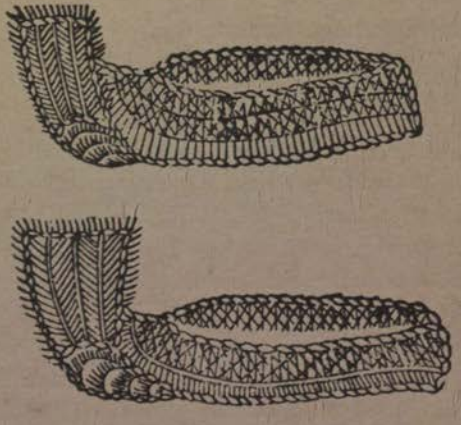
9. *The Senior Guest Offers Wine to the Liturgist.*

The senior guest, ladling out a cup of wine, offers it to the liturgist, who bows and receives it, the guest facing north and returning his bow. Then the liturgist pours a libation, tastes the wine, and lays down the cup in front of his mat.

10. *The Personator Leaves, and the Sacrifice Comes to an End.*

(*a*) The host, going out, stands at the top of the eastern steps, facing west, and the liturgist, coming out, and standing at the top of the western steps, and facing east, announces that the offering of food to the spirit, in the person of the personator, is complete.

(*b*) Then the liturgist enters, and the personator



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rises, while the host goes down the eastern steps and stands to the east of them, facing west. Then the liturgist goes first, followed by the personator, and they go out the temple door.

(*c*) The liturgist returns and goes back to his place in the room, and the host, ascending, goes in also, and returns to his place there. The liturgist then orders the waiters to remove the heart and tongue stand and the meat-stand. This they do, and, taking them down the steps, set them below the hall, and to the south of the eastern steps.

11. *The Supper.*

(*a*) Then the keeper of the sacrificial vessels sets mats facing one another, against the eastern and western walls of the room, for four men to sit down upon and eat supper.

(*b*) The chief waiter washes his hands and gets on to the western mat, with the second waiter opposite him on the eastern mat, and two senior guests making up the party.

(*c*) Then an assistant in the master-at-arms' department brings forward a pot of glutinous millet to the chief waiter, and another to the second waiter, laying them to the right of each, and at the top of the mat.[5]

(*d*) Then they put some of the millet on either end of the meat-stand that holds the mutton, to be used by the two inferiors.[6]

(*e*) The master-at-arms' assistant lifts all the pieces of meat, and those who are supping make an offering of the millet and of the meat taken up.

(*f*) Then the host, facing west, bows thrice to the eaters,[7] who, laying down on the stand the meat taken up, bow in response, and, turning, take up the meats again.

(*g*) The master-at-arms' assistant then brings in a tureen each to the first and second eaters, and two wooden holders to the others; whereupon they all partake of the soup, and then of the things lifted up.

(*h*) When they have finished eating, the host washes a cup, and, going up the steps, fills it, and hands it to the principal eater, an assistant washing three other cups, filling them, and handing them to the host, who receives them inside the door, and hands one to the second eater, and so on to the end, each receiving the cup without bowing. The host, facing west, bows thrice to the eaters, who lay down their cups, and all bow in reply. They all pour a libation and finish their wine, then lay down the cups and bow, the host responding with one bow.

(*i*) Three of the eaters then get up and go back to their places as guests.

(*j*) But the chief eater remains where he is, and the host receives his cup, and, filling it, proceeds to drink a toast inside the door, with his face to the west, sits, lays down the cup and bows, the principal eater bowing in reply. Then he sits, pours a libation, and tastes the wine.

(*k*) The principal eater then himself blesses the host,[8] saying: "May you, the host, receive the good luck that follows the sacrifice, and through many years protect and strengthen your house."

(*l*) The host gets up, and, sitting again, lays down the cup, and, bowing, tastes the cup, and rises, then sits, finishes the wine, and bows.

(*m*) The chief eater, bowing in reply, rises and goes out, the host escorting him out the door, where they separate, each going to his own place.[9]

CHAPTER XXXIX

THE ASSISTANT CLEARS AWAY
(PART I.)

1. *The Ceremonial for Clearing up for the Entertainment.*

(*a*) THE assistant clears away the food left in the room.

(*b*) Then he sweeps the hall.

(*c*) And the keeper of the sacrificial vessels fills up the wine-holders.

(*d*) The contents of the personator's meat-stand are warmed up.

(*e*) And when that is done, the mutton, pork, and fish are put into a tripod, but not those with the game or meat, and the carrying-poles and covers are set. Thereafter the tripods are placed in order outside the door as before.

2. *The Appointment of the Aide.*[1]

(*a*) Then the host discourses with the senior guest as to who of the guests shall be appointed aide to the personator, the man selected being of a different surname from the personator.

(*b*) Then the temple-keeper apprises the aide of the selection.

(*c*) And he goes out and waits outside the temple door.

3. *Meeting the Personator and the Aide.*

(*a*) The keeper of the vessels spreads a mat west of the room-door, and facing south.

(*b*) He also sets a mat against the west inner wall, facing east.

(*c*) Then the personator and the aide stand facing north[2] outside the temple door, and graded from the west.

(*d*) Then the host goes out to meet the personator, the temple-keeper acting as usher.

(*e*) Then the host bows to the personator, who returns the bow. The host also bows to the aide, who likewise bows in reply.

(*f*) Saluting, the host goes in first by the right of the door.

(*g*) The personator enters by the left of the door, followed by the aide on the same side, and they salute when they come to the inner eaves of the gatehouse, and mutually yield precedence when they reach the steps.

(*h*) Then the host first goes up by the east steps, the personator and the aide going up those on the west, and, when they reach the west pillar, standing face to the north, and graded from the east.

(*i*) The host, standing facing north to the east of the eastern pillar, bows in honour of the coming, and the personator returns his bow. He also bows, acknowledging the coming of the aide, and he, too, returns his bow.

4. *Setting Out the Tripods and the Meat-Stands.*

(*a*) The tripods are then taken up.

(*b*) Two masters-at-arms take up the tripod holding the mutton, and four of their assistants the pork and fish tripods, carry them in, and set them out as before.[3]

(*c*) The head cook follows them with a ladle, and two of his assistants follow him, also carrying ladles; the master-at-arms' assistants take the stands two together, and follow them, and their underlings each take two stands together and follow them. All the ladles are put into their respective tripods, the handles pointing east; and two stands are set to the west of the tripod of mutton lying east and west; and two others are set to the west of the other two tripods lying in the same way.

(*d*) Then a cook takes two stands, laid one on top of the other, and sets them out to the west of the stands for the mutton, each of them laid along westward, with two ladles with ornamental handles inverted upon them, each laid along its stand, with its handle to the west.

5. *Handing Over the Body-Rests.*

(*a*) The host then descends the steps to receive the body-rest from the steward, and the personator and aide descend also, the host declining the honour,[4] and the personator replying suitably.

(*b*) The steward hands over the rest, and the host receives it, holding it across his body with his two hands, and saluting the personator.

(*c*) Then the host ascends, the personator and aide ascending also and returning to their places.

(*d*) Thereupon the host faces west, and, grasping the body-rest in his left hand, holds it out from him, and with his right sleeve wipes it outwards from himself three times, and then, taking it in his two hands again, holds it across his body, and, going forward, hands it to the personator in front of his mat.

(*e*) The personator comes forward and receives the rest in his hands held close together.

(*f*) The host withdraws, and the personator, turning the rest end on to him, takes the outer edge in his right hand, and, facing north, places it on the mat, at the left side of it, and lying south along, but does not sit down.

(*g*) Then the host goes to the east of the east pillar, and, facing north, bows.

(*h*) The personator returns to his place, and he and the aide face north, and bow in return.

6. *The Host Offers Wine to the Personator.*

The host descends and washes a cup, the personator and the aide descending also, the personator declining the honour of the washing, and the host making a suitable reply. When the washing is finished, they salute one another, and the host ascends the steps, the personator and the aide going up also. Then the personator, at the west of the western pillar, faces north, and bows his thanks for the washing of the cup, the host, to the east of the eastern pillar, facing north, laying down the cup and bowing in reply. Then the host goes down to wash his hands, the personator and the aide going down also, and the host declining the honour, the personator replying suitably. When the washing is finished, the host salutes and ascends, the others ascending also. The host then sits down, takes the cup, ladles wine into it, and offers it to the personator. He faces north, bows, and accepts the cup, the host, to the east of the eastern pillar, facing north, and bowing as he invites him to drink.

7. *The Host's Wife Brings in the Holders.*

The host's wife, coming from the eastern chamber, brings forward pickled scallions and hash. Sitting

down, she lays them in front of the mat, the vegetable pickle being to the west. Her female attendant then takes the pickled leeks and the pickled venison hash and hands them to the lady, who, without rising, receives them, and places them in a second line to the south of the former pickles, the leeks being on the east. She then rises, and taking from the chamber the splint stands, containing boiled wheat and boiled hempseed, places them to the west of the holders, abreast of the outer row, the wheat being on the east side. Her assistant then takes the white boiled rice, and the black boiled glutinous millet, and hands them to the lady, who receives them without rising, and places them to the south of the first splint stands, the white being to the west. Afterwards she rises and withdraws.

8. *A General Statement with Regard to the Laying of the Meats in the Stands.*

(*a*) Then the joints are taken out of the tripods.

(*b*) One of the masters-at-arms then lifts the mutton, and another lays it on the stand. The parts set out are those from the right side: the shoulder, upper foreleg, the upper and lower hindleg, and the lower foreleg, one piece each of the upper spine, the middle and the lower spine, the short, long, and fixed ribs, the entrails, the stomach, and the lung for offering, all laid in one stand.

(*c*) The flesh of the sheep used to make the soup—viz., the dissevered hindfoot and one piece each of the upper spine, the long ribs, the entrails, the stomach, and the lung for tasting[5]—are all laid in the southernmost stand.

(*d*) Then one of the masters-at-arms' assistants ladles out the pork, and another places it on the

stand. In this case also the right side is used: the shoulder, upper foreleg and lower hindleg, and the lower foreleg, one piece each of the upper, middle, and lower spine, and the short, long, and fixed ribs, five pieces of flesh, and one piece of the lung for tasting, being all laid in one stand.

(*e*) For the aide's use the left shoulder and thigh, and one piece each of the upper spine and ribs, entrails, stomach, and cut-up lung of the sheep, are placed in one stand, and the left shoulder, separated from the foreleg, one piece each of the upper spine and ribs, three pieces of flesh, and one piece of cut-up lung, are placed in one stand.

(*f*) For the host's use are no joints, but instead of these, one piece of the sheep's lung for tasting, and one piece of the lung for offering, laid on a stand. The soup meat of the sheep, one piece each of the upper foreleg, spine, ribs, entrails, stomach, and lung for tasting, are laid on another stand. Of the pork, one piece each of the upper foreleg, spine, and ribs, three pieces of the meat, and one of the lung for tasting, are laid on another stand.

(*g*) For the use of the host's wife, the sheep's left lower foreleg, and one piece each of its spine, ribs, entrails, stomach, and flesh, and one piece of its lung for tasting, are laid on one stand.

(*h*) Then one of the assistants of the master-at-arms ladles out the fish, and another puts them on the stand. On the personator's stand are five laid across. On the stands for the aide and the host, one fish each is also laid across. In all cases the belly is cut off and laid on the fish for sacrificial purposes.

9. *A Résumé of the Ceremonial Used by the Host in Offering Wine.*

(*a*) When the getting up of the meats is finished,

(*b*) A senior guest sets the stand of mutton to the south of the holders, and goes down again. The personator gets on to the mat from the west side, and, sitting, grasps the cup in his left hand, and taking the pickled scallions in his right, dips them into the three holders, and offers them among the stands. Then the personator takes the boiled wheat and hempseed, while the assistant steward takes the rice and millet, and hands them to him. He makes a combined offering of them on top of the things before offered from the holders.

(*c*) A cook hands to the second guest a ladle with an engraved handle, and a stand which he has received from the west of the tripods, and the guest, grasping the left edge of the stand in his left hand, and holding the stand straight out from himself, takes the handle of the ladle with his right, palm inwards, and lays the ladle along the stand. He then goes and stands, facing east, to receive what is to be placed in it, at the west of the tripod of mutton. The master-at-arms at the east side of the tripod of mutton takes in his two hands the handle of the soup-ladle, and dipping up the gravy, pours it into the ornamental-handled spoon, doing this twice.

(*d*) Then the personator stands up, and, grasping the cup in his left hand, takes the lung in his right, and, sitting, offers it, offers of the wine, rises, and grasps the cup in his left hand.

(*e*) Then the second guest, holding the ladle and the stand straight out from himself, takes them up the steps, and presents them in this fashion to the per-

sonator. He, taking the handle of the ladle in his hand, palm inwards, sits, and offers of its contents, and then tastes them, rises, reverses his hand, and gives the ladle to the guest, who receives it with his hand reversed, lays it lengthwise on the stand, and takes the stand and spoon down the steps.

(*f*) Then the personator sits at the end of his mat and sips the wine, rises, sits again, lays down the cup, bows, praises the quality of the wine, takes the cup, and rises. The host, facing north at the east of the eastern pillar, bows in return.

(*g*) The master-at-arms brings in mutton in its gravy, holding the stand end on to him. The personator sits, lays down the cup, rises, takes the lung, and sits, cuts off the end of it, and offers it; then tastes the lung, rises, turns, and places the lung on the stand. The master-at-arms lays the stand of mutton straight along by the side of the meat and gravy stand, transfers the meat and gravy to the mutton-stand, and when this is done, holds the empty stand straight out from him, and goes down the steps.

(*h*) The personator sits down, takes the cup, and rises. The second guest brings forward the mutton roast, holding the stand end on to him. One piece of roast is laid along the stand, with the salt at the right of it. The personator takes the cup in his left hand, and with his right takes the roast, and, dipping it in the salt, sits, waves it, offers it, tastes it, rises, places it on the mutton-stand, while the guest, holding the stand end on to him, goes down the steps.

(*i*) Then the personator leaves his mat, and, facing north to the west of the west pillar, sits, finishes the cup, takes it, rises, sits again, lays it down, bows, takes up the cup, and rises. The host faces north, to the east of the east pillar, bows in reply, and receives

the cup. Then the personator goes on to his mat, and stands at the end of it.

10. *The Host Offers Wine to the Personator.*

(*a*) The host then ladles out a cupful, and offers it to the aide, who, standing to the west of the western pillar, faces north, bows, and receives it. The host, standing on his right, faces north, and bows in return.

(*b*) The wife of the host brings in the pickled scallions and hash, and, sitting down, lays them before the mat, the hash being to the south. Her female attendant takes the two holders of boiled wheat and hempseed and hands them to her. She receives them without rising, and lays the wheat to the south of the hash, with the hempseed to the east of it, rises, and goes into her chamber.

(*c*) Then the aide goes on to the mat by its north end, and the master-at-arms, holding the stand of mutton crosswise, goes up, and sets it to the east of the holders.

(*d*) The aide sits down, and, grasping the cup in his left hand, takes the pickled vegetables in his right, and, dipping them into the hash, offers them among the stands. He also takes the wheat and hempseed and offers them together on top of the things offered from the stands. He rises, and, still holding the cup in his left hand, takes the lung in his right, sits and offers it, then offers of the wine, rises, and takes the cup in his left hand. The second guest then brings in the mutton roast, employing the ceremonial he used to the personator.

(*e*) The aide leaves his mat by the north end, and, facing north to the west of the western pillar, sits and finishes off the cup, takes it, rises, sits, lays it down, and bows, the host bowing in return.

11. *The Personator Toasts the Host.*

(*a*) The personator takes the aide's cup, and, descending, washes it. The aide descends also and stands at the west of the western steps, with his face to the east. The host descends by the eastern steps, and declines the honour of the washing. The personator then sits, places the cup in the basket, rises, and makes a suitable reply.

(*b*) When the washing is done, the host ascends, and the personator goes up by the western steps. The host bows, returning thanks for the washing, and the personator, facing north at the west of the west pillar, sits, lays down the cup, and bows in reply. He then descends and washes his hands, the host also descending, and the personator declining the honour, while the host makes a suitable reply. When the washing is finished, the host ascends, and the personator, going up, sits down, takes the cup and fills it.

(*c*) Then the keeper of the sacrificial vessels lays a mat against the eastern inner wall, facing west, and the host, at the east of the eastern pillar, faces north, and bows and receives the cup, the personator, to the west of the western pillar, facing north and bowing in reply.

(*d*) Then the wife of the host brings in the pickled scallions and hash, and, sitting, lays them in front of the mat, the scallions being to the north. Her female assistant takes in two splint holders of boiled wheat and hempseeds, the lady receiving them without rising, and laying the wheat to the north-west of the scallions, and the hempseed to the west of that. Then the host gets on to his mat and faces north, his wife going into her chamber.

(*e*) The leading guest then sets out the stand of

mutton to the west of the holders, and the host, sitting, grasps the cup in his left hand, and makes an offering from the contents of the stands, wooden and splint, as the aide did. He then rises, and, grasping the cup in his left hand, takes the lung in his right, and sits and offers it. He then offers of the wine, and rises. Then the second guest serves the soup in the spoon, as he did to the personator. The host sits at the end of his mat and sips the wine, takes the cup, and rises. The master-at-arms serves the mutton in its gravy, holding the stand, end on, in front of him. The host sits and lays down the cup to the left, rises, receives the lung, sits, cuts the end off it, and offers it, tastes it, rises, and, turning, places it on the stand for the meat in gravy. Then the master-at-arms lays down the stand of meat in gravy lengthwise, to the west of the stand of mutton, and, transferring its contents to the mutton-stand, when the operation is finished, takes the empty stand, end on, and goes down with it.

(*f*) The host sits down, takes the cup, and rises, the second guest serving the mutton roast, which the host receives with the same ceremonial that the personator used.

(*g*) The host descends from his mat by the north end, and, facing north at the north of the eastern steps, sits down and finishes his cup, takes it, rises, sits, lays it down, bows, takes the cup, and rises, the personator, to the west of the western pillar, bowing in reply. Then the host sits, and sets down the cup to the south of the east inner wall.

(*h*) The aide then ascends, and the personator and he face north, to the west of the western pillar.

(*i*) Then the host, facing north, at the east of the east pillar, bows twice in acknowledgment of the honour done to his wine.

(*j*) The personator and the aide both bow twice in reply, and the host, personator, and aide all ascend their mats.

12. *The Host's Wife Offers Wine to the Personator.*

(*a*) The keeper of the vessels takes a cup from the basket, hands it to the handmaid of the host's wife to the east of the chamber door, and she gives it to her lady.

(*b*) The lady washes the cup in the chamber, and, coming out, fills it. At the south of the wine-holder she faces west, bows, and offers it to the personator. He bows on his mat, and accepts it.

(*c*) Then the lady faces west from the north of the host's mat, and bows, inviting him to drink.

(*d*) She enters her chamber, and, taking a tureen of mutton broth, sits down, and lays it to the west of the pickled scallions. Her handmaid takes the tureen of pork broth to follow this. She receives it without rising, and places it to the west of the mutton broth, rises, goes into her chamber, takes rice dumplings and pounded dry meat, and, going out, sits and sets them, the dumplings to the west of the hempseeds, and the pounded meat to the west of the rice. She then rises, and stands to the north of the host's mat, with her face to the west.

(*e*) The personator sits, and, taking the cup in his left hand, offers of the dumplings and pounded meat, laying them together as an offering along with the things offered from the holders.

(*f*) Then he dips up some of the mutton broth with the spoon that is in the tureen, and, doing likewise with the pork broth, makes an offering of them on the things offered from the holders, and afterwards pours a libation from the wine.

(*g*) The second guest serves the pork soup in a spoon, as the mutton soup was served.

(*h*) The personator sits down, and, supping the wine, takes the cup in his left hand, and tastes the contents of the first tureen; then, taking the cup, rises, sits, lays down the cup, the lady bowing in reply. He then takes the cup and rises.

(*i*) The master-at-arms' assistant serves the pork in its gravy, the personator sitting down, laying down his cup, rising, and receiving it as he did the mutton in its gravy. He then sits, tastes the cup, and rises.

(*j*) The second guest serves the pork roast, the personator grasping the cup in his left hand, and receiving it as he did the mutton roast, and sitting and finishing the cup. He then bows, the lady returning his bow and taking his cup.

13. *The Host's Wife Offers Wine to the Aide.*

(*a*) The lady fills a cup, and offers it to the aide, who bows and receives it. She then goes to the north of the host, faces west, and bows in return.

(*b*) Then the lady serves dumplings and pounded meat, sitting and placing the dumplings to the south of the wheat, and the meat to the south of the hemp-seeds. The aide sits, and, grasping the cup in his left hand, tastes the dumplings and meat, and makes a combined offering of them on the things offered from the stands.

(*c*) The master-at-arms' assistant, holding the stand of pork and gravy end on, goes up the steps. The aide rises, and, taking the lung, sits and offers it, the assistant setting the stand along by the east of the stand of mutton, and, having transferred its contents to the mutton-stand, holds it as before, and goes down the steps, the aide rising as he goes.

(*d*) Then the second guest serves the pork roast, the aide receiving it as the personator did, putting it down, finishing his cup, and bowing, the lady bowing in reply, and receiving his cup.

14. *The Host's Wife Gives a Cup to Her Husband.*

(*a*) The lady then ladles out a cup and hands it to her husband, who bows from his mat as he receives it, she facing north at the head of the eastern steps, and bowing in reply.

(*b*) She then sets on two tureens, as well as dumplings and pounded meat, as in the case of the personator. As for the host, his offering of the dumplings and pounded meat, the contents of the tureen and the wine, his receiving of the pork soup in the spoon, and his tasting of the wine, are all done as the personator did them. But in tasting the contents of the tureens he does not bow.

(*c*) His receiving of the pork in gravy and the pork roast are as in the case of the personator. He sits, drinks off his cup, and bows, his wife, standing, facing north, bowing in reply, and taking the cup.

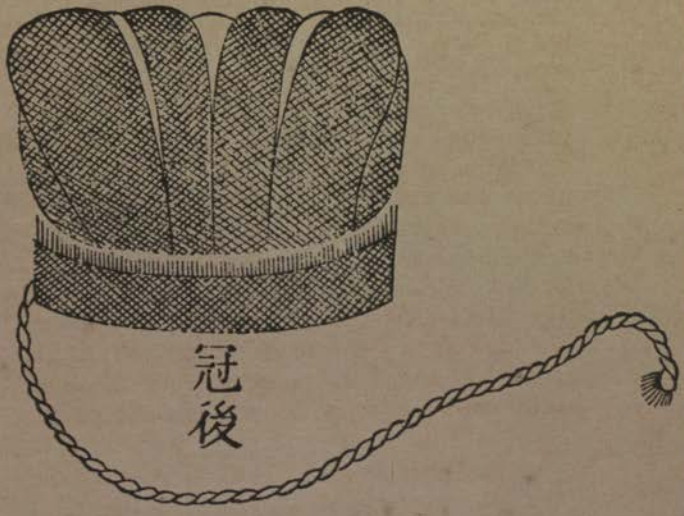
15. *The Personator Toasts the Host's Wife.*

(*a*) The personator descends from his mat, and, receiving the cup from the host's wife, takes it down the steps.

(*b*) Then the host goes down, the aide also, while the lady goes to the chamber.

(*c*) The host stands to the north-east of the used-water jar, facing west, and the aide stands, facing east, to the south-west of the western steps.

(*d*) The personator exchanges the cup for another at the basket, and, after washing his hands, tastes it.



MOURNING HAT (BACK VIEW).

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(*e*) Then the host salutes the personator and the aide.

(*f*) The host then ascends, the personator ascending by the west steps, followed by the aide, and the host, facing north, takes his stand to the east of the eastern pillar, the aide standing, facing north, to the west of the western pillar.

(*g*) The personator then ladles wine into a cup, and the lady issues from the chamber, and, facing west, bows and receives it, the personator facing north to the east of the aide, and bowing in reply, the lady going back into her chamber.

(*h*) Then the keeper of the vessel lays a mat in the chamber, facing south, and the lady takes her stand to the west of it.

(*i*) The female attendant brings forward pickled scallions and hash, and, sitting, lays them in front of the mat, the scallions to the west. The lady's assistant then takes holders of wheat and hempseeds, and passes them to the female attendant, who receives them without rising, and lays the wheat to the west of the scallions, and the hempseed to the south of that.

(*j*) Then the lady ascends her mat, the master-at-arms setting out the stand of mutton to the south of the holders. The lady then sits, takes the cup in her left hand, and lifting the scallions with her right, dips them into the hash, and offers them among the stands. She also takes the wheat and the hempseed, and makes a combined offering of them on top of the things offered from the holders. She then lays down the cup, rises, takes the lung, sits, cuts the end off it, offers that, and tastes the lung, then rises, and places it on the stand. After this, she sits, wipes her hands, offers of the wine and tastes it.

(*k*) The second guest then serves the mutton roast,

and the lady, rising, receives it as her husband did. She takes the cup, and, issuing from the chamber, stands facing west, to the north of the husband's mat, then, still standing, she drinks off the cup, and, holding it, bows, the personator to the west of the western pillar, facing north, and bowing in return. Then the lady enters and stands in the chamber, the host, personator, and aide going to their mats.

CHAPTER XL

THE ASSISTANT CLEARS AWAY
(PART II.)

1. *The Senior Guest Offers Wine to the Personator, and His Drinking is Suspended.*[1]

THE senior guest then washes a cup, takes it up the stairs, ladles wine into it, and offers it to the personator. He bows as he receives it, the guest to the west of the western pillar facing north, and bowing as he invites him to drink. Then the personator puts the cup down to the left of the relishes, and the guest descends.

2. *The Host Drinks a Pledge with the Personator, Who Lays Down the Cup.*

(*a*) Then the host descends and washes a goblet. The personator and the aide descend also, and the host, laying the cup in the basket, declines the honour. To this the personator makes a suitable reply. When the washing is finished, they salute one another, and the personator goes up, but not the aide.

(*b*) Then the host fills the goblet and pledges the personator. Standing, facing north to the east of the eastern pillar, he sits down, laying down the cup, bows, the personator, to the west of the western pillar, facing north, and bowing in return. Then the host sits, offers of the wine, and drinks. When he has finished

off the cup, he bows, the personator bowing in return. He then descends and washes the goblet, the personator descending and declining the honour. The host lays the cup in the basket, and, making a suitable reply, finishes the washing and goes up, the personator going up also. Then the host fills the goblet, the personator bowing and receiving it. The host returns to his place and bows in reply. Then the personator faces north, sits, and lays the goblet to the left of the relishes, the personator, aide, and host all going on to their mats.

3. *The Dainties Presented to the Personator, Aide, Host, and the Wife of the Host.*

Then the dainties are presented. The assistant steward serves the dainties prepared in the chamber to the personator, aide, host, and host's wife, placing them in all cases to the right. The master-at-arms' assistant serves the ordinary dainties to the same persons, placing them on the left.

4. *The Host Offers Wine to the Senior Guest.*

(*a*) The host descends, and, standing, facing south, bows thrice to the body of guests to the east of the door, the guests at the east side of the door face north, and all respond with one bow.

(*b*) He then washes a cup, the leading guest declining the honour, and the host laying the cup in the basket, and rising and suitably replying. When the washing is finished, he ascends, fills the cup, and offers it to the guests from the top of the western steps. The leading guest then descends, bows, and receives the cup, the host on his right facing north and bowing in reply.

(*c*) Then an assistant steward brings forward the relishes from the east chamber, placing the hash on the west. The master-at-arms' assistant then sets out the meat-stand to the north of the relish-holders, with the sheep's lower hindleg, and a piece each of the entrails, stomach, lung for offering, and meat upon it.

(*d*) The guest sits, and, taking the cup in the left hand, lifts a piece of the dried flesh with his right, dips it in the hash, and offers it. Then he takes the cup, and stands, takes up the lung, sits, and offers it, offers the wine, and thereupon drinks it off. He grasps the cup and rises, sits again, and, laying down the cup, bows, takes the cup, and rises, the host bowing in reply and receiving the cup. The guest sits, takes the offering and goes down, facing west and sitting down. He then spreads the offerings out to the south-west of the west steps.

(*e*) The steward's assistant serves the relishes to follow these, and places them to the east of the offerings. The master-at-arms' assistant follows him with the meat-stand, which he puts in the same place.

5. *The Host Offers Wine to All the Guests.*

(*a*) All the seniors among the guests ascend, and, bowing, receive the cup in turn, the host bowing in reply. They sit to pour a libation, and stand to drink, and finish off the cup without bowing again.

(*b*) The assistant steward helps the host with the ladling out of the wine until all are finished, and then receives the cup.

(*c*) The relishes—the dried flesh and hash—and the pork in its gravy are served to them in their places to the south of the host and the principal guest, all facing east, the different parts of the pork being given them according to their rank.

6. *The Host Drinks a Cup for Himself.*

(*a*) Then the leading guest is brought up, and the host ladles out a cupful on his behalf, and stands at the top of the western steps facing north, with the guest on his left.

(*b*) The host sits, and, laying down the cup, bows, takes the cup and rises, the guest replying with a bow. He sits to offer, and then drinks off the cup, takes it, rises, sits, lays it down, and bows, the guest bowing in return, and going down the steps.

7. *The Host Drinks a Toast with the Guest.*

(*a*) The assistant steward washes a goblet and descends, and the host, receiving it, descends to drink a toast with the leading guest, to the south of the western steps, facing north, the guest being on his left. He sits, and, laying down the goblet, bows, the guest bowing in reply. He sits to offer the wine, and then drinks it off, bowing when he has drained the cup, the guest bowing in reply.

(*b*) The host washes the goblet, the guest declining the honour and the host sitting down, laying the cup by the basket and replying suitably. When the washing is finished, he ascends and fills it, descends, and returns to his former place. The guest bows and receives the cup, the host bowing as he invites him to drink it. Then the guest faces west, and, sitting, lays the goblet to the left of the relishes.

8. *The Host Offers Wine to His Brothers and Cousins.*

(*a*) The host washes a goblet, ascends, fills it, and offers it to his brothers and cousins at the top of the eastern steps. The senior among them ascends, and,

bowing, receives the cup, the host on his right bowing in reply. He sits to offer of the wine, and stands to drink, not bowing as he finishes it off. They all act likewise until everyone is finished, and then the host receives the cup from the last.

(*b*) Their places are to the east of the used-water jar, facing west, and graded from the north. From these they go up to receive the cup, the relishes and meat being laid at their places.

(*c*) The meat served to the eldest consists of the left foreleg of the pig, disjointed from the shoulder, and one piece each of rib and meat. The rest are served with pieces proportioned to their standing.

9. *The Host Offers Wine to His Wife's Guests.*

(*a*) The host washes a goblet, and offers wine to his wife's guests[2] in the chamber. They face south, and, bowing, receive the cup, the host facing south on their right, and bowing in reply.

(*b*) They sit to pour a libation, and stand to drink, not bowing as they finish the goblet. Each acts thus until all are finished, and relishes and pork are served to them.

10. *The Host Offers Wine*[3] *to the Servants.*

(*a*) The host descends, and, washing a goblet, ascends and offers wine to the servants from the top of the east steps. They bow at the bottom of the steps, and ascend to receive the cup, the host bowing in reply to the bow of their senior. Then they descend, sit to offer, and stand to drink, not bowing when they finish the cup. This is done until all have drunk. The assistant steward helps the host by ladling out the wine, and the host does not bow in reply to the bow

of his servants in general. Their place in the court is in line to the south of the brothers and cousins, and they also are graded from the north, and have relishes and meat served to them.

(*b*) Then the host goes to his mat.

11. *The Personator Drinks the Cup He had temporarily Abstained from.*[4]

(*a*) The personator drinks the cup that had been presented to him on the third occasion.

(*b*) And the master-at-arms' assistant brings in the fish and the gravy, holding the stand end on, and taking it up the steps. The personator takes the belly of the fish prepared for offering and offers it. He then offers of the wine and drinks off the cup.

(*c*) Then the same assistant lays the stand down lengthwise, to the south of the stand of mutton, and having transferred the fish to that stand, setting them across it, when he is finished takes the stand, and carrying it end on takes it down the steps. The personator then brings down his cup, bowing the while. Then the guest who offered him wine the third time faces north, and, bowing in reply, receives the cup.

12. *The Principal Guest Offers Wine to the Aide, and Gives a Cup to the Host.*

(*a*) The principal guest then ladles out a cup of wine, and presents it to the aide, who bows as he receives it. The guest[5] then faces north, and bows in return. The master-at-arms brings in pork in its gravy as he did to the personator. The aide finishes off the cup and bows, his guest bowing in reply and receiving the cup.

(*b*) Then he ladles out a cupful, and sets it before

the host. The host bows and receives the cup, and the guest, standing facing north to the east of the eastern pillar, bows in return. Then the master-at-arms' assistant brings in a fish in its gravy as he did to the personator, and the host finishes the cup and bows, the guest bowing in reply and taking the cup.

13. *The Personator Drinks a Toast to the Principal Guest.*

(*a*) The personator comes down from his mat, and receiving the cup from the principal guest, fills it in order to drink a toast to him.

(*b*) The principal guest to the west of the western pillar faces north, and, bowing, receives the cup, the personator on his right handing it to him. The personator gets on to his mat, and, facing south, bows in reply. He sits to pour a libation, and forthwith drinks, bowing as he finishes the cup, the personator bowing in return. He then takes the cup down the stairs and puts it into the cup-basket.

14. *Two Men Raise the Goblet to the Personator and Aide.*[6]

(*a*) Two men wash goblets, and, going upstairs, fill them. They stand to the west of the western pillar, facing north, and graded from the east, sit, lay down the cups, and bow, then grasp them and stand up, the personator and the aide bowing in return. They sit, offer from them, and drink them off; take the cups and rise, sit, lay them down, and bow, the personator and aide bowing in return, after which both men go down.

(*b*) They wash the goblets, go up, fill them, and

return to their places, the personator and the aide both bowing as they receive the cups, the cup-raisers both bowing as they invite them to drink. Then the aide lays down his goblet on the right side.

15. *The General Pledging.*

(*a*) Thereupon the personator takes his goblet, and, rising, faces north at the top of the east steps and pledges the host, who stands at his right hand.

(*b*) He sits, and, laying down the cup, bows, the host bowing in reply. He does not offer of the wine, but stands and drinks it off, not bowing as he finishes the cup. He then goes to the head of the east steps, and offers it in pledge to the host.

(*c*) The host bows and receives the cup, the personator bowing as he invites him to drink, and then going to his mat.

(*d*) The host uses it to pledge the aide to the west of the western pillar, the aide being on his left. He sits, and, laying down the cup, bows; takes it and rises, the aide bowing in reply. He does not offer of it, but stands and drinks it off, not bowing as he finishes it. He fills it again, and returns to his place, the aide bowing as he receives the cup, and the host doing the same as he invites him to drink, the host thereafter returning to his mat.

(*e*) Then the leading guest is brought up, and the aide pledges him with the ceremonial the host used.

(*f*) With all the guests and the brothers and cousins the ceremonial is the same. All the drinking is done in the hall.

(*g*) When it comes to the domestics, as they bow in expectation of receiving the cup, they ascend, receive the cup, go down, and drink it.

(*h*) When the man has finished the cup, he ascends and fills it, and, taking it to his place, pledges the next, and so on till all are finished.

(*i*) The last one to drink places the cup in the basket.

16. *Serving the Dainties below the Hall and in the Chamber.*

The various dainties are then served to the guests, brothers and cousins, guests of the lady, and the domestics.

17. *The Younger among the Brothers and Cousins Raise the Goblet to Their Seniors.*

(*a*) The younger among the brothers and cousins then raise the goblet to their seniors.

(*b*) The one to do it washes the goblet, ladles wine into it, descends, and stands facing north to the south of the eastern steps, his senior being on his left. He sits, lays down the cup, and bows; takes it and rises, his senior bowing in reply.

(*c*) He sits down, pours a libation, and forthwith drinks off the cup; takes it and rises, sits, lays it down again, and bows; then takes it and rises, his senior bowing in return. He washes it, goes up, fills it, and descends, his senior bowing and receiving it in his place. The cup-raiser then faces east and bows in reply, and the cup is held over for the time.

18. *The Second Guest Offers Wine and Hands the Cup.*

A senior guest then offers wine to the personator as before, but without the accompaniment of the meats in gravy, and the cup is not held over.

19. *One of the Guests Raises the Goblet to the Personator and Starts the General Pledging.*

One of the guests raises the cup to the personator as before, and follows it by a general pledging of the guests in the court

20. *Mutual Pledging in the Court, and Drinking without Limit.*

Then the guests, brothers, and cousins, pledge one another, and the pledging extends to the domestics, the drinking being without any restriction.

21. *The Personator Goes Out, and the Ceremonial Comes to an End.*

(*a*) The personator goes out, followed by the aide, and escorted by the host outside the temple door. He bows, and the personator does not look round.

(*b*) Then the host bows to the aide and the leading guest in the same way, the body of guests following them.

(*c*) Then the master-at-arms' assistant sends home the meat-stands of the personator and aide.

(*d*) The host retires to his private apartments.

(*e*) The attendants then clear away.

22. *The Ceremonial for the Personator's Eating when he is not Entertained as a Guest.*[7]

(*a*) When for any reason the personator is not entertained as a guest,[8]

(*b*) The observances up to the point when the liturgist presses him to eat are as before.

(*c*) Then the personator eats for the eighth time.

(*d*) The joints are placed on the heart-and-tongue stand—the lower and upper foreleg, the upper hind-leg, the middle and the lower spine, and the short and fixed ribs from each of the beasts.

(*e*) Also seven fish.

(*f*) And the complete half carcass of game, with the exception of the pelvic bone.

(*g*) When this is done, the shoulders of the two beasts are taken up, and the personator, receiving and waving them, offers and tastes them. The waiter then receives them, and places them on the stand as before.

(*h*) Then the waiter brings in a stand from below the hall, and lays it to the east of the mutton-stand.

(*i*) He then selects portions from the fish and game stands, leaving three of each,[9] and taking the rest and placing them on the new stand, on which he carries them out.

(*j*) The fish and game for the host and the liturgist are also taken at this time.

(*k*) Without eating again, the personator declares himself satisfied, and the host urges him with a bow to eat, but does not speak; whereupon the personator eats thrice again.

(*l*) Then the waiter receives the joints from the personator, acting as he would do were the personator being entertained as a guest.

23. *The Host Pledges the Personator.*

The host washes a cup and pledges the personator. A guest serves the liver as if the personator were being entertained as a guest, and when the personator

has finished drinking, the host bows, and the liturgist receives the empty cup from the personator, who bows in return.

24. *The Personator Pledges the Host.*

(*a*) Then the liturgist fills a cup and hands it to the personator, who pledges the host as if he were being treated by him as a guest.

(*b*) The handing to him of the things to be sacrificed and the blessing are also on the same lines.

25. *The Host Offers Wine to the Liturgist and Waiters.*

In his offering of wine to the liturgist and waiters, their places, the relishes, and the pork and gravy, are all on the same lines.

26. *The Host's Wife Offers Wine to the Personator.*

(*a*) In the case of the host's wife, her washing of the cups and offering of the wine to the personator are on the same lines.

(*b*) Then she returns to the chamber, and, taking dates and dumplings, sits down and sets them out, the dates to the east of the panciled millet, and the dumplings to the south of them. Then her handmaid takes chestnuts and dried flesh to her, and she, receiving them without rising, sets them down, the dates to the east of the dumplings, and the dried flesh to the east of the dates. She then rises and returns to her place.

(*c*) Then the personator, holding the cup in his left hand, takes up the dates and dumplings, and the liturgist takes chestnuts and dried flesh, and hands them to the personator, who makes a combined offering of them on top of the things offered from the holders.

He then offers and tastes the wine, and a senior guest serves as dainties the roast from the two animals, making use of a meat-stand, with the salt to the right of it. The personator takes both of the roasts together, and dipping them into the salt, waves, offers, and tastes them, the liturgist taking and placing them on the heart-and-lung stand. He then finishes the cup, the host's wife bowing, and the liturgist receiving the personator's cup, while the personator bows in reply.

27. *The Personator Toasts the Wife of the Host.*

Then the liturgist changes the cup, washes and fills it, and hands it to the personator, who uses it to toast the wife of the host. She, standing to the north of her husband, bows as she receives the cup, the personator bowing in reply. Then the lady returns to her place and bows again. The head waiter hands her the things to offer as when the personator is being treated as a guest, whereupon she finishes the cup and bows, the personator bowing in reply.

28. *The Host's Wife Offers Wine to the Liturgist and the Waiter.*

(*a*) Then the host's wife offers wine to the personator. The ladling out is as when he is entertained as a guest. He bows and sits to receive the cup, the lady to the north of her husband bowing in reply.

(*b*) Then an assistant steward serves dates and dumplings, and, sitting down, lays the dates to the west of the pickled vegetables, the liturgist taking the cup in his left hand, and offering the dates and dumplings together upon the things offered from the holders. Then he offers of the wine and sips it, the

second guest serving the roasts as was done for the personator, and the liturgist drinking off the cup.

(*c*) The lady then receives the empty cup, and filling it, offers it to the two waiters, as if the personator were being entertained as a guest, and thereafter takes the cup away into her chamber.

29. *The Senior Guest Offers Wine Thrice to the Personator, and thereafter the Cup is Held Back.*

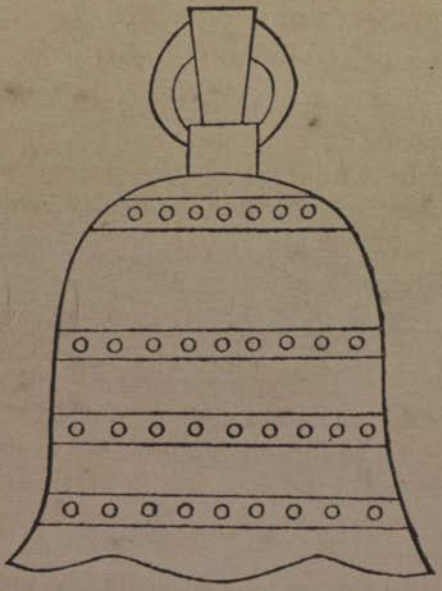
A senior guest washes a cup and offers wine to the personator, who bows as he receives it, the guest standing to the west of the door, facing north, and bowing in reply. Thereafter the cup is held back for the time being.

30. *The Host's Wife gives a Cup to Her Husband to Drink to Her.*

(*a*) The lady washes a cup in the chamber, and filling it, gives it to the host, who bows as he receives it, she to the west of the door, facing north, and bowing as she asks him to drink. The mat is set by the keeper of the vessels.

(*b*) The lady serves pickled scallions and hash as the relishes, sitting and setting them in front of the mat, the scallions to the north. Her female attendant takes dates and dumplings, and follows her. The lady receives them without rising, and places them to the north of the scallions, the dumplings being to the west of the dates. Then the waiter sets down a meat-stand, with the upper foreleg, spine, ribs, and lung of each beast, three pieces of meat, one fish, and the upper foreleg of the game.

(*c*) The host holds the cup in his left hand, and



BELL.

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taking the scallions in his right, dips them in the hash, and offers them among the holders. Then he offers the contents of the splint holders, and, laying down the cup, rises, takes the hearts of the two beasts, cuts off their ends and offers them, tastes the hearts, rises, and places them on the meat-stand, sits, wipes his hands, offers of the wine, takes the cup, rises, sits, finishes the cup, and bows.

(*d*) His lady bows in reply, and taking the cup, fills it to drink it herself, and then stands inside the room door and bows, facing north.

(*e*) The host bows in reply, and the lady finishes off the cup and bows, the host bowing in reply, after which she takes the cup into the chamber.

31. *The Personator Drinks the Cup that was Held Over, and Pledges the Guest.*

(*a*) Then the personator drinks the cup that was held over. He offers of the wine and finishes off the cup, the guest bowing. The liturgist receives the cup, and the personator bows in reply to the guest.

(*b*) The liturgist then fills the cup and hands it to the personator. The personator passes it on to the guest, who bows as he receives it, the personator bowing as he invites him to drink. He sits to pour a libation, and then drinks off the cup and bows, the personator bowing in return.

32. *A Senior Guest Offers Wine to the Liturgist and the Waiters.*

Then wine is offered to the liturgist and the two waiters.

33. *A Senior Guest Gives a Cup to the Host and to His Wife.*

(*a*) He rinses and gives a cup to the host, who bows from the mat and receives it, the guest facing north and returning the bow. The host sits down, offers of the wine, drinks off the cup, and bows, the guest bowing in return, and taking the cup.

(*b*) He then ladles out another cupful and gives it to the lady. She goes to the hall, and the keeper of the vessels spreads a mat for her, facing east.

(*c*) The lady, to the north of the mat, faces east, and receives the cup with a bow, the guest facing west and bowing in reply.

(*d*) The handmaid brings in the pickled scallions and hash, placing the scallions to the south; and her helper takes the dates and dumplings and hands them to the maid, who receives them without rising, and places the dates to the south of the scallions, and the dumplings to the east of the dates.

(*e*) Then the waiter sets to the east of the holders the stand containing the sheep's lower foreleg, and the pig's forefoot, severed from its leg, the sheep's spine and ribs, one piece each of the lung for offering, and the meat, one fish, and the lower foreleg of the game.

(*f*) The lady gets on to the mat, and, sitting, grasps the cup in her left hand, and taking the scallions in her right, dips them into the hash and offers them. She then offers the contents of the splint holders, and laying down the cup, rises, takes the lung, sits, cuts off the end, offers it, tastes of the lung, rises, puts it on the stand, sits, wipes her hands, offers of the wine, takes the cup, rises, stands to the north of the mat facing east, finishes off the cup, and bows.

(*g*) The guest bows in reply, receives the cup, exchanges it for another at the cup-basket, washes this, and pledges the host. Then, standing to the west of the door, he faces north and bows, the host bowing in reply. He then takes the cup, and, going down, places it in the cup-basket.

34. *Serving the Dainties.*

Then the dainties are served. The assistant steward serves those from the chamber, and the master-at-arms' assistant serves the ordinary dainties to the personator, the liturgist, the host, and the host's wife. The dainties from the chamber are put on the right, and the ordinary dainties on the left.

35. *The Host Offers Wine to Everyone, from the Guests to the Domestics.*

The host descends and bows to the body of guests, then washes a cup and presents it to them. The bringing in of the relishes and the pork in gravy, the places of the guests, the toasting, and the pledging, are all according to the practice when the personator is entertained as a guest. Then the host washes a cup, and offers wine to the brothers and cousins, the guests of his wife, and the domestics, all as above, the places and bringing in of the relishes and pork and gravy all being as before.

36. *The Serving of the Dainties in the Court and the Chamber.*

When the offering of wine is complete, the dainties are served to the brothers and cousins, guests of the lady, and the domestics, until all have partaken.

37. *The Offering of Wine and Presenting of the Cup by a Senior Guest.*

A senior guest offers wine to the personator, who drinks a pledge. He then offers wine to the liturgist, and presents a cup to the host and his wife, and the host offers him a pledge in return. Then the guest takes the cup down and places it in the basket.

38. *The General Pledging and Unrestricted Drinking.*

Then the guest and the brothers and cousins pledge one another, and this is followed by unrestricted drinking to one another.

39. *The Chief Waiter Offers Wine to the Personator and Visitors.*

The chief waiter washes a cup and offers wine to the personator. He drinks, and offers him a pledge in return. He then offers wine to the liturgist, who receives the cup, pours a libation, tastes, and sets it down.

40. *The Personator Leaves, and the Ceremonial comes to an End.*

The host leaves the room, and stands at the head of the eastern steps, facing west. Then the liturgist comes out, and stands at the head of the western steps, facing east. The liturgist announces to the host that the offering of food to the spirit is complete, and goes into the room. The host descends, and stands at the east of the eastern steps, with his face west. The personator rises, and, the liturgist going

first, he follows, and goes out the door of the temple. The liturgist comes back, and, resuming his place in the room, commands the chief waiter to remove the personator's meat-stand, which he does, and takes it outside the temple door, an assistant receiving it and carrying it to the personator's house. Then the relishes and stand for the host are removed.

41. *The Supper.*

Then they sup as they would if the personator had been entertained as a guest.

42. *The Shifting and Setting Out of the Offerings.*

(*a*) When the supper is finished, the assisting officials remove what is left, and set it out in the north-west corner of the room facing the west, just as the food was placed before, the body-rest being to the right. They then screen it with the end of the mat.

(*b*) One wine-jar is taken into the room.

(*c*) The keeper of the vessels then sweeps away the offerings made among the holders.[10]

43. *The Finish of the Ceremonial.*

(*a*) Then the host goes out and stands at the head of the eastern steps, facing west. The liturgist takes his stand of meat, and, going out, stands at the head of the western steps, facing east. Then the keeper of the vessels shuts the window and door of the room.

(*b*) The liturgist announces that the presentation of food to the spirit is complete, and taking his meat-stand, carries it outside the temple door, where an assistant receives it and takes it into the house.

Then all the guests leave, the host escorting them, and bowing farewell to them outside the temple door, and thereafter returning.

(*c*) Then the women remove the relishes in the room and chamber.

(*d*) They also remove the eatables in the room.

INTRODUCTIONS TO THE SECTIONS AND NOTES ON THE CHAPTERS

SECTION X

THE AUDIENCE

THE ceremonial here detailed regulated the audiences which the feudal lords obtained with the Son of Heaven. The details not given here may be supplied by reference to Section XVII.

CHAPTER XXI

[1] The nearer suburb, fifty *li* from the court (*cf.* XV., 12).

[2] He was, or developed into, the 大行人 of C.L.V., 52.

[3] It is worth noting that this is a simpler ceremony than that prescribed for the same occasion by the C.L.V., 52 and 53, where there are three "recompensings" in succession.

[4] This curtain was added to give the lodging an air of dignity.

[5] He returned it later. Jewels sent with official communications were not to be kept. They were a symbol of the authority behind the message.

[6] A mode of address indicating respect and kinship.

[7] *Cf.* XVIII., 6. 10. They were erected between the great and second gates on the east and west sides. There is a dispute about precedence recorded in Section I., 11, para. 1.

[8] This regulation does not correspond with C.L.V., 52, which says that they go to court in full dress.

[9] He has brought this along with him (L.V., i. 24).

[10] This is a sign of humility. The chariot corresponds to our "cab" (*Vide* III., 8, *a*). His rank was indicated by the banner fixed on the chariot.

[11] The battle-axe was the weapon of ancient kings (H.V., ii. 1. 1). This screen indicated the power of life and death possessed by the ruler, the axe-heads, perhaps, representing thunderbolts. The analogy of the axes borne before a Roman Consul is patent.

[12] As the body-rest for a spirit was placed to the right, and for a man to the left, of the mat, this arrangement of the two rests is intended to suggest the dual personality of the Son of Heaven (Introduction, p. xxi).

[13] 斄夫 a minor official of the Board of Works. The office existed under the *Hsia* dynasty, but not later (S.X., 17, para. 2; H. III., iv. 2. 4).

[14] The text as it stands reads "four," but by analogy "three" is the better reading. The emendation is reasonable, as in the old system the two numbers differed by only one horizontal stroke.

[15] *Vide* L. VIII., ii., para. 17 (*cf.* H. III. i.).

[16] In ceremonial usage the left arm was bared, but here he is expecting punishment, which was inflicted on the right side.

[17] If the Emperor did not go on tour at the proper time, the feudal lords assembled at the capital. The 方明, which I have translated Brilliant Ark, is literally "square and clear." The latter character may

also be translated "spiritual" (*cf.* 神明, 明器, and perhaps also 明堂, of L. XII.). The ark seems to have been, if it ever existed outside the author's imagination, a cube coloured on all six faces, and with a jewel on each face also, or, as the figure in the Imperial edition gives it, but with less likelihood, one jewel on each edge of the upper face, and two in the centre, one above the other. The order of the jewels here differs from that given in C.L. III., 1. The whole passage seems to be a fantastic imagination of late date. The style is not that of the rest of the book (*e.g.*, the use of 者 and 也 and 之). The idea of the 方明, indicating, as it does, the four cardinal points, zenith, and nadir, seems to be to typify the universe and the God who made and rules it. For the associated ideas of squareness and jewels, see the Apocalypse, XXI., 16, 19, etc.

[18] The 四瀆 (F. 310, para. 111).

[19] This is clearly not part of the original in either spirit or style. It has, moreover, no apparent connection with the rest of paragraph 12. The paragraph, as a whole, is in the spirit of the later Li-chi, and this seems to be a stray sentence of the same period.

SECTION XI

MOURNING GARMENTS

The mourning prescribed in this section is elemental, embracing all who were entitled to take part in ceremonial at all, from the ruler to the ordinary officer.

This is the only section to which a commentary is attached as distinct from the notes 記, which are

appended in other cases. The commentary is of little value, and sometimes obscures or even contradicts the text. In the title to the native work it is ascribed to 子夏—*i.e.*, 卜商 (G.B., 1667), a disciple of Confucius, and one of the most active propagators of the Master's teachings. There is no evidence to support this ascription beyond his well-known activity in propaganda on the one hand, and on the other, the close identification of Confucius, not only with the customs of antiquity in general, but also with the ceremonial of mourning. The logia of Confucius, genuine and otherwise, which are preserved in the Confucian canon, the Li-chi, and the Chia-yu, are evidence of this.

But few native scholars allow that *Tzŭ-hsia* wrote the commentary. The Ch'ien-lung editors are more than sceptical; they are decidedly hostile to the suggestion, and the evidence fully bears them out. The text itself of this section cannot be much older than the middle of the Chou dynasty (*circa* 700 B.C.), although it embodies material of a much earlier date. In its style the commentary betrays no evidence that it was written close to the time at which the text was produced, even allowing for the fact that the treatment is different in the two cases, and therefore calls for a different literary method. The difficulties in the way of ascribing it to a disciple of Confucius are even greater than those which in a more important case make it impossible to ascribe the Tso-chuen to a member of the same school.

If *Tzŭ-hsia* was not the author of the commentary, who was? It is later than the note 記 on the section, for it discourses upon these. The notes are in all cases later than the text, coming in time between this and the more expanded and philosophical

notes, called now the Li-chi (禮記). It is not impossible, as the Imperial editors suggest, that the commentary was originally a separate work, whose relevant parts were affixed to those sections of the text to which they refer.

It has been suggested that the commentary is a compilation by Confucius' seventy disciples, but it is difficult to believe that this is so. It is too homogeneous in style for that.

I am not inclined to favour the suggestion of 敖繼公, of the 唐 dynasty, that 鄭康成, the famous scholar of the Han dynasty, is the author of it. The work is not worthy of his powers (*vide* Giles's "Chinese Literature," p. 95; "Dictionary of Biography," No. 274).

In the 隋書 the work is ascribed to 陳銓, of the 晉 dynasty, and this is the most credible suggestion.

CHAPTER XXII

[1] That is, whenever his grief prompted him to it.

[2] 虞 (*vide* L. II., ii. 1. 36), and present work, XXXII., and XXXIII.

[3] Built outside the door of the private apartments, of unplastered clods.

[4] The proverb says 天無二日 國無二君 家無二尊.

[5] This covers all who have a domain, from the feudal lord to the ordinary officer. The name 臣 is the old one, meaning originally servant, and equivalent to our "minister."

[6] No suspicion of "Mutter Recht" here.

[7] *Vide* L. XIII., ii., para. 45.

[8] For the "fine bamboo," *vide* H. III., i. 6. 42, and note.

[9] Like the cap, because it also served as a head-covering.

[10] After having been divorced. For causes, *vide* F., p. 330, para. 220. The wives of feudal lords were not divorced for childlessness.

[11] Servants of the presence 近臣. These were oftenest with their lord—viz., the hall-porter, 閽人, (C.L., i. 47), and the messenger, 寺人 (C.L., i. 48). The former saw that none entered but those entitled to do so, and the latter carried messages between the Prince and those who were not entitled to enter the palace.

[12] 泉, the male plant of the *Bœhmeria nivea*, the female being the 苴 chŭ.

[13] Two kinds of *scirpus* are mentioned, one of them being the *eriophorum*.

[14] If the father be still alive, the year's mourning is worn for the mother.

[15] Married in, after his mother's death or divorce.

Chapter XXIII

[1] He is one body (一體) with his father, and so loses the private identity which constituted the ground of his relationship to his divorced mother.

[2] Of course, on the father's side.

[3] *Cf.* "his better half."

[4] The first son 長子 succeeds to the office of his father; the second 適子 succeeded him in the line. The 大宗, or head of the family, was the immediate successor of the head of a particular branch of the family (L. XIII., i. 10). The 太祖 was the first in the family to be given 封 by the Emperor the position of ruler 君. The 始祖 was the mythical founder of

the clan. For instance, in the 周 dynasty 后稷 was worshipped as the 始祖, and 文王 as the 太祖. In addition, the ancestor from whom the 始祖 was reputed to have originated was worshipped; as 帝嚳 was worshipped in both the Shang and Chou dynasties as prime ancestor of both 契 (H. II., i. 5. 19), the 始祖 of the Shang or Yün dynasty, and 后稷.

[5] In the event of her divorce.

[6] *I.e.*, not yet fifty.

[7] *I.e.*, not yet fifteen.

[8] His uncles.

[9] This interpretation of 舅姑 is from the 爾雅.

[10] After his remonstrances had been rejected by his ruler (L. XXIX., para. 42).

Chapter XXIV

[1] 殤 Premature death (L. II., i. 1. 12). The great exception was Wang I., who got full burial because of his services to his country (L. II., ii. 2. 22).

[2] 葛.

[3] The greater the number of sets of threads (升) (of which there were eighty in a set), the closer the fabric.

[4] These have children to conduct the sacrifices for them in contrast to XXIII., 2, *d*.

[5] While the father is still alive, and so no one has succeeded him.

[6] The argument is a *reductio ad absurdum*.

[7] Fine cotton $4\frac{1}{2}$-set cloth, with the hat of 8-set cloth.

[8] *Vide* XXIV., 1, *c*.

[9] 從母.

CHAPTER XXV

[1] It consisted of open muslin garments, with a decorticated hemp fillet and girdle.

[2] Forty only.

[3] There were sacrifices every quarter in the year.

[4] In the case of great officers and upwards the *ssŭ* mourning was not worn.

[5] When the smaller dressing is finished.

[6] At the waist, covering the openings in the skirt.

SECTION XII

THE OBSEQUIES OF AN ORDINARY OFFICER (PART I)

Vide L. XVIII. *Mutatis mutandis*, this includes the obsequies of the officer's wife. *Vide* also L. XIX. The ceremonial detailed here applies only to the ordinary officer. Again, the ceremony is elemental, dealing with the affairs of the basal element in the state economy. It is scarcely credible that through chance survival only the books dealing with the case of the ordinary officer have been preserved. The presumption is that the work in its beginnings was founded upon a state of society in which every rank and order was a development superimposed upon the foundation from which all sprang — the man who carried arms for the defence of his tribe and the extension of its conquests. Although the present section is of older date than the account of graded ritual in the Li-chi, there is at least one trace in the latter work of a primitive practice not recorded in the I-Li—viz., the making of a hole in the wall of the

house in order to carry the coffin in or out (L. XVIII., i. 1; and V.,.ii. 14).

In the matter of the division of sections in some works, this section on obsequies is divided into two parts, the second, covering Chapters XXIX. to XXXI., being under a different title, taken from the opening characters.

Chapter XXVI

[1] The usual dress of a 士.

[2] The dark quarter, and so the abode of disembodied spirits. This belief finds a parallel in Hebrew and other literatures.

[3] In the case of a man he uses the name 名, and of a woman the "style" 字 (L. XIX., i. 4).

[4] This does not accord with L. XIX., i. 4, which says that the clothes were not used in dressing the corpse. It probably indicates a temporary putting on in order to give the soul an opportunity of returning to its late domicile.

[5] *Vide* L. XIX., i. 23.

[6] It is done to-day with straw mats.

[7] The eldest son of the deceased.

[8] His brothers and cousins.

[9] For whom the 大功, or deeper mourning, was worn.

[10] This paragraph refers to those for whom the 小功, or lighter mourning, was worn.

[11] In all these the chief mourner indicates that he has not yet taken his place as the head of the house. That he cannot do until after the lesser dressing (XXVII., note 17).

[12] *Vide* L. XIII., ii. 7.

[13] Into which the things used at the lesser dressing were thrown.

[14] At which the water for the washing is heated.

[15] A piece of cloth laid across the palm.

[16] Three were used in life. Two here are but a symbol of his right to use the weapon of a gentleman.

[17] *Vide* L. XIX., ii. 10.

[18] Black for heaven; red for earth.

Chapter XXVII

[1] L. XIX., i. 24. He does this because there is still more water to be drawn.

[2] This is the *Hsia* liturgist (*vide* IV., note 11).

[3] L. XIX., i. 26.

[4] The Li-chi says that no ice was specially provided in the case of an ordinary officer, but it may have been given in a present. The mort tray was of wood, and was used for holding the ice.

[5] The comb, napkins, and bathing clothes were thrown in also.

[6] *I.e.*, on the face of the corpse.

[7] 重. Legge translates this in L. II., ii. 1. 26: "The first tablet for the spirit." In the Li-chi and here it was an upright, with a cross-piece, on either end of which was hung a caldron. Both of these were filled with cooked rice. It served the same purpose as the tablet placed in the temple later (主道也), because it provided a refuge (依) for the disembodied spirit.

[8] After putting some into the mouth of the corpse.

[9] 散衣.

[10] 功 was cloth prepared with a dressing of lime.

[11] For the untrimmed hemp mourning.

[12] For the trimmed sackcloth and lighter mournings.

[13] The soul was believed to haunt dark and quiet places. Now that the body is covered up, the curtains are no longer necessary.

[14] 馮 is explained in the commentary as equivalent to the 服膺 of C.D.M. VIII.

[15] Stamping (*vide sup.* XVIII. note 7).

[16] This is the trimmed mourning.

[17] With the finishing of the slighter dressing the rule passes into the hands of the son.

[18] L. XIX., i. 15. I doubt if Dr. Legge caught the meaning correctly.

CHAPTER XXVIII

[1] The places they took at first.

[2] Possibly as a precaution against fire.

[3] This was a dark and retired place when the window and door were shut.

[4] At the slighter dressing.

[5] So the offerings are 菹 in a 豆; 栗 in a 籩; 脯 and 醢 in 豆; 豚, 魚, and 胖 in 俎; and 醴 and 酒 in 觶. For the dishes, *vide* III., note 10.

[6] The window being already closed.

[7] This was the lean-to (倚廬) used by a man wearing the untrimmed mourning. When wearing the trimmed mourning he occupied the 堊室, a rough unplastered hut, built of clods or mud bricks. When he assumed the *ta-kung* mourning, the mourner occupied the 帷帳, or curtained-off room. When wearing the *hsiao kung* mourning he used a coarse mat 牀第 of 總麻 on his ordinary bed.

[8] The L. XIX., ii. 25, says that when the Prince

went to pay a visit of condolence, a liturgist (祝) and a male sorcerer (男巫) accompanied him, the latter not entering the door.

[9] So as not to embarrass the Prince by detaining him too long.

[10] Up to this point they have worn only the fillet and girdle of the mourning.

[11] As they were given to the dead man.

[12] *Vide* L. II., ii. 2. 12. The *tzŭ* and *mao* days were regarded as infelicitous, because of their association with the tyrants Chieh (桀), of the Hsia dynasty, and Chou (紂), of the Yun dynasty. 桀 Chieh committed suicide on the 乙卯 *i-mao* day (P. IV., iii. 4. 6), and Chou was slain on the 甲子 *chia-tzŭ* day in battle with King Wu (H.V., ii. 1. 1). As this was an infelicitous occasion, it was not interfered with by the occurrence of these days during its course.

[13] The precautions here enjoined developed later into the practices of the professors of geomancy (風水). At the time when the text was written the disaster feared was a landslide, or a subsidence of the grave mound (*cf.* the distress of Confucius with regard to his mother's grave, L. II., i. 1. 6). The degradation of the precautions taken by a filial son into the absurdities of geomancy did not take place until later.

[14] Which Legge translates "vessels to the eye of fancy." This an explanation of 明器, and not a translation. For the idea in 明, see XXI., note 17.

[15] Dark square-clothes.

SECTION XIII.

THE OBSEQUIES OF AN ORDINARY OFFICER (PART II)

In some editions this is numbered Section XII., as it is a sub-section on obsequies. The things taken to the grave along with the dead man are an index to the status and duties, as well as the private life, of an ordinary officer.

CHAPTER XXIX

[1] This is a resumption of the deepest mourning, made necessary by the fact that the coffin is about to come again into view.

[2] He is going up with the assistants to remove the earlier offerings.

[3] The coffin has by this time been uncovered.

[4] This was a pathetic reminder of the practice of dutiful sons, who never left home without informing their parents.

[5] Called the 魂車, "soul carriage."

[6] Leaving the horses behind them.

[7] 祖 is here used in the sense of 始 (*vide* P. III., iii. 7. 3).

[8] A Prince had three, a great officer two, and an ordinary officer one only.

[9] Red, white, and blue.

[10] *Vide* L. XIX., ii. 38. These were held as stay-ropes at each side. Their use would be real in a country with few roads, and those rough.

[11] By turning the coffin with its foot to the south.

Chapter XXX

[1] That is, vessels capable of being used, in contrast to the "spirit vessels" (XXVIII., note 14), which had only the outward semblance of vessels or instruments.

[2] To keep up an incessant sound of grief.

[3] The left side on occasions of sorrow, the right on occasions of joy.

[4] This is substituted for the pork of XXVIII., 9.

[5] The centre-post has been cut down for the occasion.

[6] 个 (*vide* L. II., ii. 2, para. 4). These bundles were placed in the care of an ordinary officer.

[7] For the benefit of the spirit of the deceased.

[8] Which are to be put into the grave.

[9] *Vide* L., XVIII., ii. 1. 34, for the classes of guests divided according to their degree of intimacy with the deceased. These leave at times proportioned to their degree.

[10] For friends from the district (*vide* L. XVIII., ii. 1. 35.

[11] The women retiring by the north steps behind the east chamber. See Plan of House.

[12] L. XVIII., ii. 2. 13. This refers to the regular wailing in the house of mourning.

[13] *Vide* XVIII., note 26.

Chapter XXXI

[1] As a disciplinary measure in preparation for the great change.

[2] They put on the 深衣, worn indoors, because it was different from ordinary dress, and also white——*i.e.*, without colour or ornament.

[3] The classical example of a breach of this regulation was the death of Duke Hsi in his harem (S.V., 33. 11).

[4] For the 五祀 five sacrifices of the house, *vide* XV., note 8.

[5] When death was near, the sick man was taken from his couch and laid on the ground upon which he was born, in the hope that the earth forces might revive him (L. XIX., i. 1).

[6] The russet-coloured cap suit.

[7] The rest was laid on its edge, with its feet towards the body. These supported the feet of the dead man from either side.

[8] Not 明器, but vessels in ordinary use.

[9] *Vide* L. XVIII., ii. 2. 12.

[10] In life these were worn behind the ear, at the top.

[11] The commentary says "criminals."

[12] They stamp at the time of the regular removals.

[13] These were retained as long as the parents were alive, in order to show that the son had not forgotten his parents' love to him in his childhood. His hair had been dressed in this way when he was three months old (L. XIX., 1. 11; P. I., iv. 1. 1).

[14] *Vide* XXVIII., note 7.

[15] A 木卓.

[16] To be donned in case of attack.

[17] These were laid out in the ordinary living room as a tribute of filial regard.

[18] One to his grandfather on the east and another to his father on the west.

[19] Fragrant and damp-resisting.

[20] To clean them.

[21] The construction of these shows that they were 明器, "spirit weapons," and not intended for use.

SECTION XIV

THE SACRIFICES OF REPOSE FOR AN ORDINARY OFFICER

The purpose of these three sacrifices was to set at rest the spirit 神靈 of the departed in the tablet, which was thereafter placed in its order in the shrine. The body and soul (魂) were in the coffin.

These sacrifices occupy a place intermediate between the mourning and the felicitous sacrifices of later sections, and the transition is marked as they progress.

CHAPTER XXXII

[1] For the use of the spirit.

[2] The editors regard the word "mat" as an interpolation, and declare for its omission.

[3] 宗人 (C.L. III., 69).

[4] The staff should not enter the house after the sacrifices of repose, because mourning, typified by the staff, is by this time ended (L. XIII., 2. 1).

[5] Inviting the spirit to partake.

[6] There are several ingenious explanations of the character 墮, but the simplest emendation seems to be to read it 隨 in a causative sense.

[7] 振祭. The "wave offering" of the Hebrews.

[8] With his fingers.

[9] For joints see VI., note 2.

[10] This was done in order to insure that the spirit should partake of them.

CHAPTER XXXIII

[1] A comb was not used during the "untrimmed" mourning period. In the "trimmed" and other mourning periods it was used.

[2] See on Lungs, II., note 6.

[3] The 依 was in the space between the door and window of the room (*vide* XVI., note 6).

[4] Namely, the russet-coloured cap and suit. At a felicitous sacrifice the dark square-clothes were worn.

[5] That means that grandsons, the sons of concubines, were not to be taken if possible. The wives of such should not be selected to act as female personators if there were other choice open.

[6] If there are no grandchildren and the person have died early.

[7] The days were classed as *jou* (柔), and *kang* (剛), "soft" and "hard." Thus 柔 "soft," 乙, 丁, 巳, 辛, 癸; and 剛 "hard," 甲, 丙, 戊, 庚, 壬. The *jou* days are those in which the *yin*, or passive, element is prominent, and so linked with sorrow. The *kang* days only are suitable for felicitous observances. For an exception to the rule in the paragraph, *vide* S. VIII., 15. 8. A note in the 杜林 edition of the Tso-chuen makes this clear.

[8] 顯相 (*vide* P. IV., i. (i.) 1. 1).

[9] That is, the pig (L. I., ii. 3. 4). For others, see XXXVII., 12.

[10] For example, 丁 would be the day for the first sacrifice of repose; 巳 the second; 庚 the third; and 壬 the day on which they ceased wailing.

[11] *Cf.* P. II., i. 6. 4.

[12] *Vide* IV., note 18.

[13] The use of "filial" instead of "sorrowing" marks the transition to the felicitous sacrifices.

[14] The tureen of soup. For others, *vide sup* 7, *c-f.*

[15] 祥, equivalent to 練.

[16] That is, in the twenty-sixth month.

[17] Because the signs of mourning have almost disappeared.

[18] That is, for the month the 禫 offerings must be regarded as contributing to the rest of the spirit, and devoted specially to that end.

SECTION XV

THE CEREMONIAL WHEN THE SINGLE BEAST IS OFFERED IN FOOD TO THE ANCESTOR

This section deals with the elemental offering by an ordinary officer to the spirits of his father and grandfather. These were the only ancestors to whom a man of this rank was entitled to raise shrines. For the privileges of higher ranks in this regard, see L. III., iii. 4 ; XX., 5. I use "beast" instead of victim in translating 牲, as there is no idea of expiation discoverable in the ceremony. The "single beast" is a pig. The master of ceremonies is the 長子, eldest son and successor to the office of the dead man.

CHAPTER XXXIV

[1] The order of precedence is the order in which they are named.

[2] 雍正, an official whose duty it was to inspect the beasts. In the C.L. II., 16, this duty is assigned to the 充人. The voice of the beast was considered to be an indication of its state of health.

[3] *Vide* II., note 4.

[4] For the spirit.

[5] To invite the spirit to partake.

Chapter XXXV

[1] The personator (尸), who is to be the vehicle of the spirit to be worshipped, comes from the waiting-room provided for him (C.L. I., 33).

[2] A long rib, the thigh, half of the spine, and the shoulder.

[3] The millets, glutinous and panciled.

[4] The wish, somewhat in the words of P. II., i. 6. 2.

[5] Dates and chestnuts.

[6] This is her proper place in the house.

Chapter XXXVI

[1] This is in addition to the three regular presentations.

[2] The senior guest.

[3] At the west side of the room.

[4] Namely, the communion with the ancestor (*cf.* Exodus xiii. 14).

[5] The heir (*sup.* 3, *a*).

[6] That is, they have communion with their brethren in the fellowship of this act.

[7] *Vide* L. VIII. i. 10.

[8] They are supposed to be better if worm-eaten.

[9] To be used with the roast liver.

[10] For the use of the personator, Master of Ceremonies, and Master of Ceremonies' wife.

SECTION XVI

OFFERING THE SMALLER SET OF BEASTS AS FOOD

The ceremony detailed in this section is like the last, a presentation of food to the spirit of the ancestors. In this case the officiator is a great officer, and so the spirits to which he presents the food are those of the Great Ancestor (太祖), the first in his line to hold high office (XXIII., note 4), his grandfather, and his father. The animals used are those of the "smaller set," the pig and the sheep (XV., note 13). Domestic animals (牲) used in offering denote a people depending on the rearing of cattle for food and field-work. The accompaniments of fish and game indicate a country not wholly under cultivation.

CHAPTER XXXVII

[1] For "hard" and "soft" days, see XXXIII., note 7. The month was divided into three decades. The divining spoken of here being done in the last decade of the month, the ceremony is performed in the first decade of the month following.

[2] This was a court official accredited for the purpose.

[3] With the reservation that it must be a "soft" day, any other would do.

[4] An extract from the "Book of Changes," III., 11, 蓍之德圓而神 is adduced to support the view that the divining stalks (蓍) are the vehicle of a spirit (神), or, as later, a 靈.

[5] The length of the stalks in the case of a great officer was 5 feet, and so the diviner had to stand

to manipulate them. In the case of an ordinary officer they were 3 feet long only, and so the diviner could sit (I., note 2).

[6] *Vide* I., note 2.

[7] The right side is said by the commentator 鄭康成 to have been preferred under the Chou dynasty.

[8] In a line east and west.

[9] For the use of the spirit.

[10] Who is to act as "waiter."

[11] These were used on court occasions, and here were sent by the Emperor to his officer as a mark of regard for his ancestors.

[12] For this and the following fanciful names, *vide* XXXIII., note 9.

Chapter XXXVIII

[1] The lungs and the spine. These were considered the most important parts of the animal, as the lungs regulate the breathing and so the life, while the spine determines the form.

[2] All these are the leavings of the personator, which it was accounted an honour to eat; in the case of a man (III., 12, *a*), or a spirit (L. XXII., 10).

[3] He brings the cup, because women were not allowed to descend to the court except for a funeral. They retire from the chamber by the north steps.

[4] As one with her husband she will share his good fortune.

[5] This indicates that each waiter sits at the right end of his mat.

[6] The senior guests. The stand is set north and south in the middle of the room, and each waiter puts millet at the end opposite him, so that it is also opposite the guest facing him.

[7] That is, the two waiters.

[8] Without the intervention of the liturgist.

[9] The Master of Ceremonies to his room, and the other to his place as a guest.

SECTION XVII

THE ASSISTANT CLEARS AWAY

This section, whose title is taken from the three characters with which it begins, and which bears little relation to the substance of the section, deals with the entertainment of the personator of the deceased as a guest. In the preceding two sections he had been treated with the honours which the worshipper wished to render to the ancestor whose spirit was supposed to lodge in the personator for the time being. In pursuance of that idea he was entertained in the room, and served by the liturgist and the waiter. Now the entertainment is transferred to the hall, and the personator treated as no longer the vehicle of the spirit.

CHAPTER XXXIX

[1] 侑, who presses guests to eat or drink.

[2] This is a position inferior to that of the Master of Ceremonies. By assuming it the whilom personator makes clear that he is no longer the vehicle of the ancestral spirit, and is therefore not entitled to the honours formerly shown him.

[3] Abreast the inner wall, facing west, and graded from the north.

[4] As the body-rest is for the use of the personator.

[5] Namely, the divided lung (II., note 6).

Chapter XL

[1] He desists after the three presentations of wine to him in order that the benefits of the feast may extend to all the rest.

[2] The female relations.

[3] The idea in all these offerings of wine is that all may share in the good things of the sacrificial season.

[4] This completes the ceremonial.

[5] Here known as 三獻, the man who made the third offering of wine to the personator.

[6] This is the beginning of the general pledging.

[7] The orthodox text ends with para. 22. What follow are rules for dealing with abnormal cases.

[8] Namely, in the hall, with the festivities noted above.

[9] These are left to be laid in the north-west corner later for the refreshment of the spirit.

[10] And buries them in a pit between the steps.

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